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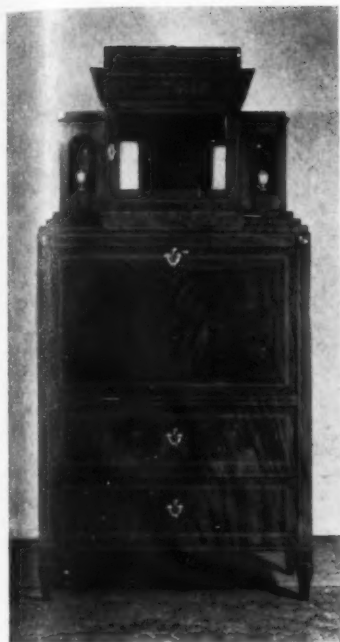
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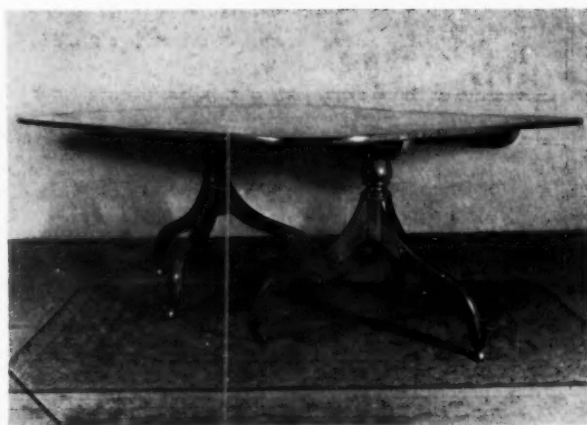
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CONTENTS

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Vol. XXXVI No. 212

August, 1942

	PAGE
Charles Cameron—An XVIIIth Century English Architect and Decorator—Part II.	
By GEORGES LOUKOMSKI	29
The Timberley Collection of Arms and Armour. By CLEMENT MILWARD	32
Mexico and Art. By HERBERT FURST	35
Art Exhibitions	36
John Donaldson, Enameller, Miniaturist and Ceramic Artist—Part I. By W. H. TAPP, M.C.	39
A Little-known Cornish Rood Screen. By FRANCIS E. EELES, O.B.E., D.Litt.	43
Furniture in the Sale Rooms—a Retrospect. By JOHN ELTON	46
Portraiture by The Countess of Manvers	48
Art and Leisure. By MICHAEL HARRISON	50
Toby Jugs and Bellarmine. By G. BERNARD HUGHES	53
Correspondence	55
Sale Notes	56

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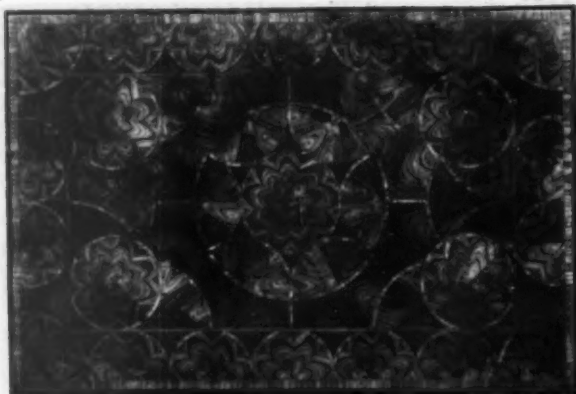
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CHARLES CAMERON—AN XVIIITH CENTURY ENGLISH ARCHITECT AND DECORATOR—I.

BY GEORGES LOUKOMSKI



THE CAMERON GALLERY. Front View. TSARSKOIE

CHARLES CAMERON was one of the greatest English architects, and in the history of English art he ranks with Chambers (also a follower of Palladio) and with the brothers Adams, Soane, Vanburgh, Wren, and Webb, yet neglect of him both in his time and after is almost general. On leaving his country he was either deliberately or conveniently forgotten. Very little information is therefore to be found in English about this XVIIIth-century architect and decorator, a Scot by birth and a follower of the Stuarts by inclination.

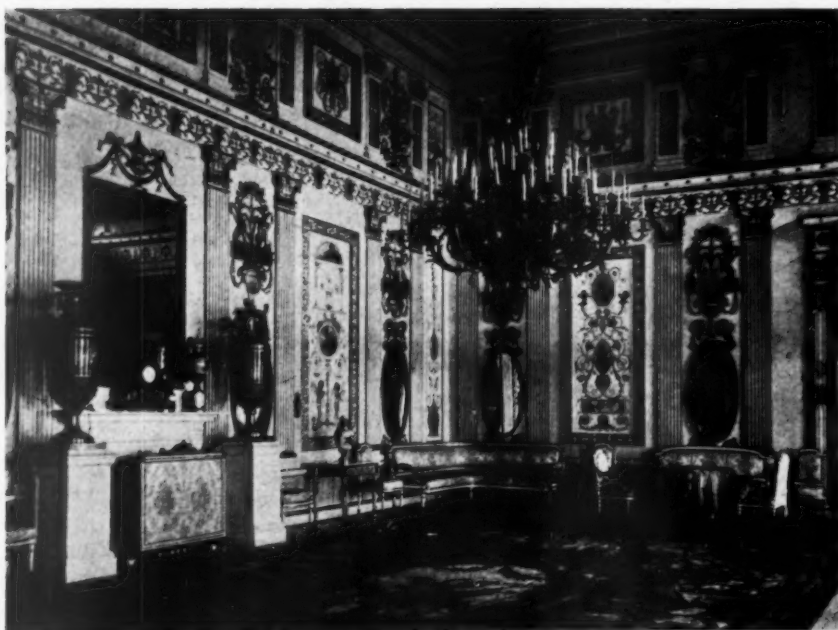
He published in 1771 a limited edition of a book entitled "The Baths of the Romans Explained and Illustrated." Prof. A. E. Richardson's articles in the "Architectural Revue" mention some of the palaces built by him, but apart from this, and a few articles which in recent years appeared in London magazines and journals, all available information about this outstanding artist has to be gathered from foreign sources.

Thus the place and date of his birth (presumed about 1740), his family circumstances, education, the years of apprenticeship and work in his youth—in other words all that may have been responsible for the forming of his leanings towards Art and Architecture and their development, remain unknown.

It is believed that Cameron was a pupil of Clerisseau (sometimes spelt Clerissot), probably in Paris, but possibly in Rome, where Cameron took part in the excavations of the Imperial Thermae. He then returned to England

and lived in Piccadilly, exhibiting his drawings at The Free Society and the Society of Artists. He thereupon published his book on the Roman baths,* explaining the plans for the reconstruction of the baths of Antonius, and also the proofs of the engravings on copper. It was thanks to this book that he became known and found an outlet for his talent and congenial environment for the creation of his work. That, however, was elsewhere, and in order to explain it, it is necessary to reconstruct, if only briefly, the circumstances which brought it about.

In 1746, Sophie of Anhalt-Zerbst, a sixteen-year-old princess belonging to a junior branch of German royalty, accompanied by her mother, went to St. Petersburg at the invitation of the Empress Elisabeth (1741-1762) to become the bride of the heir to the throne, the young Duke of Holstein-Gottorp, later Peter III. For sixteen years the Grand Duchess (as she was created) lived at the Court of Elisabeth (daughter of Peter the Great) and in every way fitted herself to fill worthily the position which gradually became her aim and aspiration. She embraced the faith of her adopted country, surrounded herself with Russian advisers, learnt not only to speak and read but also to write the native tongue with perfection and, as once she herself wrote, set herself three tasks: to please her husband, to humour the Empress, and to make the Russian people happy. Small wonder then that shortly after Elisabeth's death she deposed Peter III and, with the help of the Guards, yet without a single shot being fired,



THE SALLE ARABESQUE, TSARSKOIE

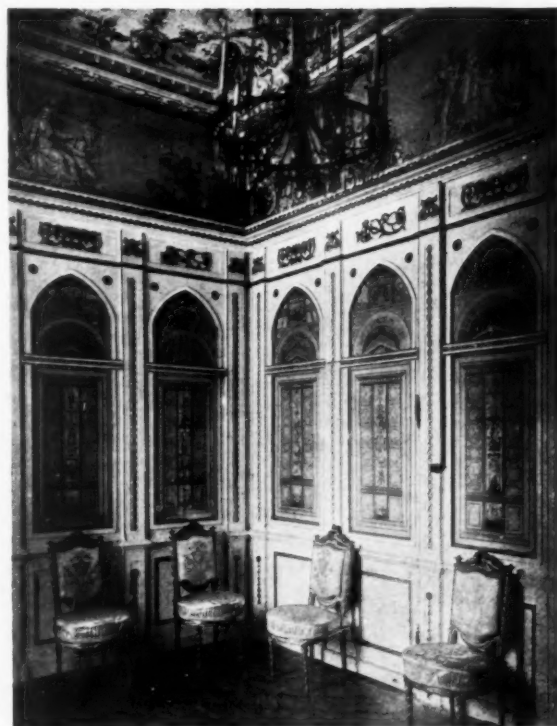
ascended the throne which she occupied for thirty-three years, proving to be a true successor of Peter the Great and his traditions in her untiring efforts as Ruler. A contemporary of George III, Louis XV and Louis XVI, Frederick the Great, Joseph II and Leopold II—she left an indelible mark in history as one of the greatest figures of the century—Catherine the Great.

As mostly is the case with great personalities, Catherine had time for everything: she attended sittings of the Senate, received ambassadors, instructed her ministers, waged successful wars and quelled a rising. Engaged in extensive correspondence with other Monarchs as well as with a number of French philosophers, particularly Diderot and Voltaire, she founded the Free Economic Society for the study of agrarian problems, convened the General Assembly (Legislative Chamber) for whom she herself wrote the *Nakaz* (Instructions), and attended no fewer than two hundred of its meetings. Believing that women should be given the same intellectual enlightenment as men, she completely revolutionized education, and while occupied, with an amazing love for detail, with the general affairs of State, she became a great patron of art. Rather tired of the French and Italian Baroque and somewhat disappointed with the buildings erected by Rastrelli and Rinaldi, she turned to Italian classical art. But Giacomo Quarenghi, of the Palladio school, was the only architect who seemed to please her, and when shown Cameron's book on the Roman Baths she was so delighted that she immediately instructed Baron Grimm, her "Ambassador for Art," to summon Cameron to her Court.

It is thus that in the summer of 1779 we find Cameron at Tsarskoie Selo, constructing a suite for the Empress's personal use, consisting of private rooms and, particularly, the bathrooms (*bains froids*) for which the English sculp-

tural decorations, based on the mural decorations of the Roman baths, were considered most suitable. Charmed with his taste and the delicacy of his work, Catherine commissioned Cameron with other more important and even monumental undertakings. She also found him a post with her son, the Grand Duke Paul, who with his wife the Grand Duchess Marie Feodorovna (an intimate friend of the unfortunate Marie Antoinette) were both great admirers of his work.

From the outset, and for twenty years to come, Cameron enjoyed the complete confidence of the Empress who, as can be seen from her correspondence with Grimm,[†] was pleased with all that he had done. He was not so happy, however, with Paul at

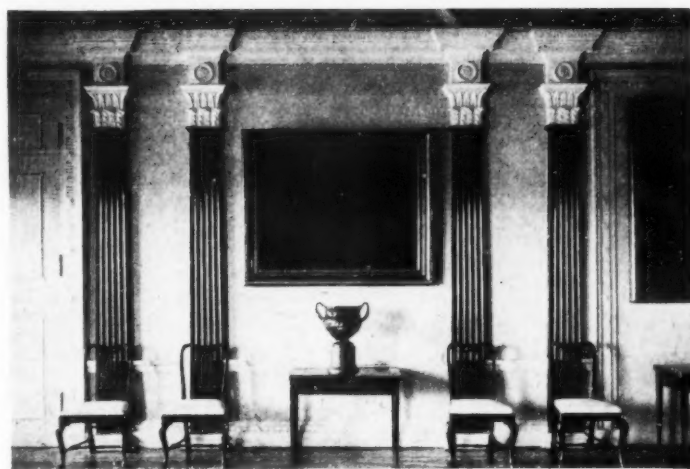


THE RAPHAEL ROOM, CATHERINE'S PRIVATE APARTMENTS, TSARSKOIE

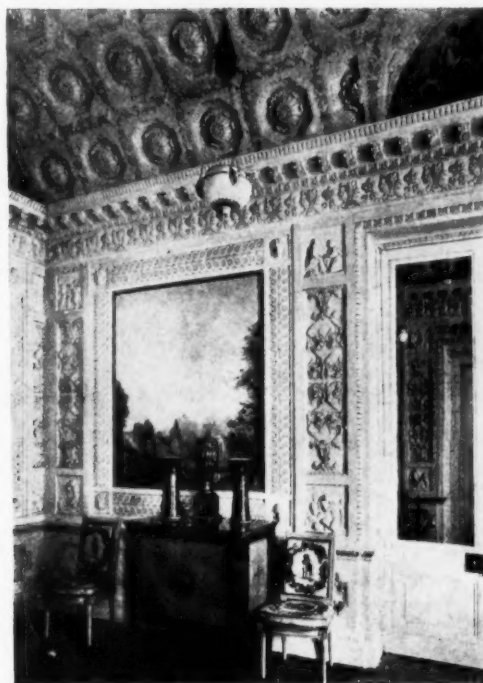


THE BLUE ROOM (detail) CATHERINE'S PRIVATE APARTMENTS, TSARSKOIE

Pavlovsk, nor did he find the same sympathy among his colleagues. This was perhaps due to his ignorance of the language, or an attitude of "English" superiority, though there was nothing in his character to indicate that he was otherwise than very modest and agreeable, and if lavish in the use of valuable materials and rather slow in producing accounts, yet himself scrupulously honest.



AN ANTE-CHAMBER, TSARSKOIE. Cameron's first work.
The columns are of carved wood



CABINET DE TOILETTE. Apartments of the Grand Duchess Marie. PAVLOVSK PALACE

In 1786 or 1787 Brenna, who was Cameron's assistant since 1781, superseded him and obtained the general direction of the works at Pavlovsk, Cameron remaining only as a simple architect at Tsarskoie, and only three weeks after Catherine's death in 1796 he was relieved of his functions by Paul. Apparently he was even in financial difficulties, as it is known that he sold his collection of books to a P. Argounov long before he left Russia for good, sometime about 1811 or 1812.

To be continued in September issue

Note.—Tsarskoie Selo, in these articles referred to as Tsarskoie, means "Tsar's Village." About twenty miles from Leningrad, it was the usual Imperial residence since the middle of the XVIIIth century. After the revolution, it was renamed "Detskoe Selo" (Children's Village), but later again renamed "Pushkino," after the Russian poet Pushkin, who was educated at the Alexander Lyceum, originally at Tsarskoie.

* *The Baths of the Romans, explained and illustrated, with the Restorations of Palladio corrected and improved; to which is prefixed an introductory Preface pointing out the Nature of the Work and a dissertation upon the State of the Arts during the different Periods of the Roman Empire.* By Charles Cameron, Architect, London. Printed by George Scott, Chancery Lane: and to be had of the Author next door to Egremont House, 1771. From this title-page one can see that Cameron himself realized that he depended on the work of Palladio.

† L. Reau, "The Correspondence of Catherine of Russia with Grimm." Paris, 1933-34.

THE TIMPERLEY COLLECTION OF ARMS AND ARMOUR

By CLEMENT MILWARD

THE Timperley Collection recently presented to the Castle Museum, York, is eminently a 'small collector's collection' in that its monetary value is within the reach of most, but its intrinsic value is far greater, particularly for two reasons. First that it is the only collection available to the public which gives a picture of the gear of the ordinary fighting man of the XVIth and XVIIth centuries; secondly, because of its richness in English-made weapons and armour. The majority of the pieces are first-class examples, and though they exist, the spurious and restored are few and far between.

Mr. Timperley's gift was inspired by four of the demi suits, Plate I, Nos. 1 and 2, suits in the gallery, Plate II, which are said to have been worn at the battle of Marston Moor. Unfortunately this legend rests on no more substantial foundation than a sale-room catalogue; nevertheless they are typical of the armour worn on that field. They might easily be English but such munition armours were imported in vast quantities from Germany via Amsterdam. The pikeman's suit, Plate I, No. 1, is certainly more continental than English for the English-made suits have much deeper tassets and larger 'pot' helmets; a fine English suit is shown on Plate I, No. 5.

Plate I, No. 2, another Marston Moor suit, would have been worn with a buff coat without further plate, except perhaps for a pair of long-arm gauntlets or in some cases a single gauntlet for the bridle arm. The

lobster-tail helmet has the triple bar face guard which seems to be a purely English defence; though this type of helmet was worn all over Europe, in the continental examples and their representations in pictures the face is always defended by a sliding nasal.

Though a rough cavalier armour, the fourth suit is of great interest for the pauldrons arms and tassets are of leather. This is the only XVIIth-century harness with leather elements that has appeared on the market for many years; it came from the Pitt Rivers Collection. A few such suits exist in private collections but this is the only example

in an English museum.

It is not unlikely that there were many such suits and even other defences for the arms and legs, indeed only a few years ago the writer saw some leather defences for the back of the thighs. Headpieces of leather are also known, some of which were finely tooled and embossed as the cabasset in the Zschille Collection and a leather morion in the Musée d'Artillerie.

The collection contains two other suits of cavalier armour; one blackened suit shown on Plate VI, which is a good

example of how the majority of suits were worn at that time, and an excellent suit from the Pembroke Armoury.

The Pembroke Armoury was composed almost exclusively of the equipment worn by members of the family and their retainers. A few great English houses do still contain family pieces, but in most cases these



Plate I. THREE-QUARTER AND DEMI SUITS of the XVIth and XVIIth centuries, and Hafted Weapons in the main armoury.

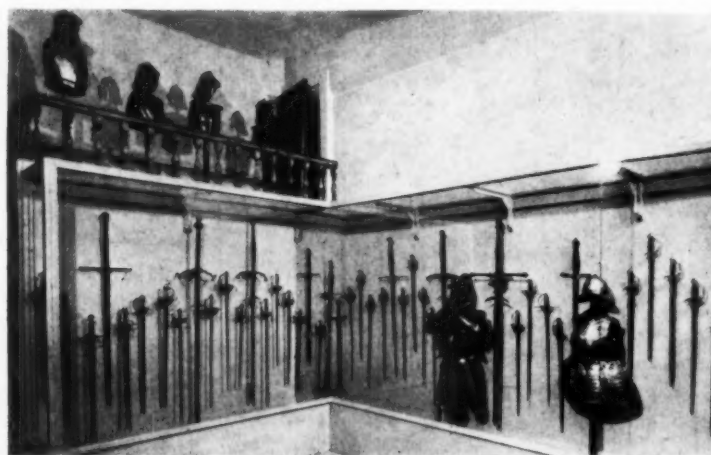


Plate II. THE SWORDS IN THE TIMPERLEY COLLECTION, also a black and bright Half Suit and a bright Pikeman's Armour.

THE TIMPERLEY COLLECTION

collections were added to in the last century or even later.

The four sales at which the Pembroke Armoury was sold are only too well known to collectors, but these only dispersed but a fraction of what was there in the past, for in 1635 a military visitor estimated that the armoury contained sufficient equipment "to furnish 1000 foote and horse." In the middle of the last century a large quantity was taken down on the occasion of a ball and stored in a cellar which was flooded; more was stored in a barn, and eventually a large quantity was buried. This latter the family tried to recover but by then the site of the grave had been forgotten and various excavations yielded nothing.

This suit, Plate I, No. 5 and Plate IV, which was in the 1923 sale, was bought by Mr. Timperley at the dispersal of the Fenton Collection in 1936. It is to a certain extent composite, as were most of the retainers' suits in the Pembroke sales. This composition is in no way against it, for when in use parts of such suits were often replaced in service as an arm, tasset, or any part might be damaged in battle.

The interesting feature of the suit is the letter "P" for Pembroke, which is studded in rivets on the broad plate above the knee. Such designations of the "unit" of the wearer on armour are extremely rare but they do occur occasionally.

Some breast and backplates with "New Coll" and "N.C." which were evidently the armour of the New College trained bands are noticed in "Arms and Armour at the University of Oxford." These inscriptions are formed by a series of punched dots.

The two remaining armours in Plate I are typical late XVIth-century half-suits of the rank and file of that date. The black and bright suit is a little unusual in its decoration and is Italian in origin. The bright suit, also shown Plate V, is composite; all the elements are of good quality particularly the burgonet: they were at one time black and bright.

Plate II shows the greater part of the swords of the collection as well as a rough but very nice little English pikeman's suit, and an excellent German black and white harness dating about 1550, as evidenced by the boxed breastplate; the bright bands are recessed, the suit is homogeneous.

Five of the seven Two-handed swords are of the Swiss or German ceremonial type. The first one shown on the left of Plate II is, however, a fighting example of the mid-XVIth century. It bears the tradition of having come from a church in the West of England, its patination and traces of black and gold paint leave no doubt as to the

authenticity of this attribution. Swords were hung in churches as "mortuaries" as frequently as helmets and other armour but remarkably few have survived and it would be hard to name twenty churches that still retain them. The first Two-hander on the right wall in Plate II is also a fighting weapon. One of the others is inscribed JOHANSEATON. ANNO 1641. But though the sword is of that date the inscription might well be a much more recent addition.

The English and Scottish basket hilted broadswords and back swords are well represented. One of these, the basket chiselled with masks, has the blade inscribed HOUNSLO. It is in its original state but the condition is poor and it has been overcleaned. Two good backswords are shown in Plate III, Nos. 4 and 5.

There is also another Hounslo made blade in the collection; it is that of a cavalier rapier of about 1630-40. The sword is in original condition and was found in an old house in Sussex. Another rather similar cavalier rapier is dated 1656 and is most likely of English manufacture.

The last four swords on the far right (Plate II) are a type usually considered of little account by collectors. Sometimes with plain steel hilts with pierced shells, sometimes with brass hilts with the solid shells embossed with masks, military trophies, etc.; these swords were a common horseman's weapon from 1650 to 1690. They were produced in large quantities and might be said to

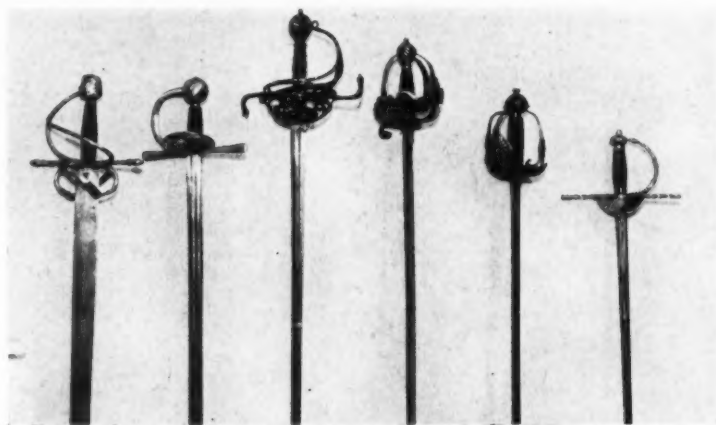


Plate III. (Left to Right) Nos. 1 and 2, FOOT SOLDIERS' SWORDS, late XVIth century. No. 3, SWEPT HILT RAPIER, English, circa 1590. Nos. 4 and 5, BACK SWORDS with Basket Hilts, English, circa 1640. No. 6, CUP HILT RAPIER, circa 1700.

be the first regulation swords issued; recently the writer saw fifteen identical swords of this type.

Plate III shows six swords of which the most important is No. 3, a fine swept hilt rapier of the last years of the XVIth century. Though the blade is signed Solingen, the hilt is of English manufacture and evidently emanated from the so far unidentified atelier that produced these fine silver inlaid hilts in London.

Nos. 1 and 2 (Plate III) are difficult to date accurately for they were both carried by foot soldiers over a considerable period from about 1580 onwards. No. 1, a sword rapier, has a Spanish blade and was a type common in both Germany and Southern Europe at that time. No. 2 was equally widely worn and is a form of hilt that is often met with in contemporary illustrations; it is shown as the sword of pikemen and arquebusiers. The blade of this example is signed Solingen but it is not unlikely that the hilt is of English workmanship.

No. 6, a cup hilt rapier of Spanish or Portuguese origin, cannot be dated earlier than 1700. These rapiers with the small cups were used well into the XVIIIth



Plate IV. CAVALIER SUIT, early XVIIth century.
From the Pembroke Armoury.



Plate V. COMPOSITE DEMI SUIT. German, XVIth century



Plate VI. CAVALIER SUIT, circa 1640. Original black surface "rough from the hammer." The lobster tail helmet is associated

century, and another type with recurved quillons and a rather oval cup is met with dated as late as 1832. It is seldom realized that the earliest cup hilt rapiers do not go back further than the middle of the XVIIth century or that the type, admittedly with some modification, continued so long; indeed in modern Italian fencing the cup guard is in use to-day.

The fire-arms are exceptionally good and represent most types, both in pistols and long arms. Among the XVIIth-century pieces are a number of more ornate sporting examples inlaid with hunting scenes in bone and ivory; two of these, wheel-locks, are dated 1585 and 1675 respectively. Two uncommon pieces are worth noticing; the first a matchlock arquebus of the XVIIth century, and the second a musket rest of the same date which retains its original haft and pointed ferrule.

There are a number of detached elements of armour which include some very good items, among the head-pieces a close helmet from the Pembroke Armoury and a good engraved morion. Perhaps the most important of these fragmenta is an extremely interesting little Italian duelling buckler or fist shield. This is of wood with an applied metal border and central boss from which radiate flame-shaped arms. When this was sold at Sotheby's in 1936 some doubts were expressed as to its authenticity, but in the writer's opinion it is perfectly genuine.

Besides the earlier pieces there are a number of interest-

ing XVIIIth- and XIXth-century swords of the military and semi-military types. Among the firearms is a very comprehensive series of pistols and long arms with flintlock and percussion actions both for civilian and military use. In a short article it is only possible to give a survey of the collection as a whole and there are many pieces that could be dealt with more fully.

The collection is very complete and the only gap that strikes one seriously is the lack of daggers. Should the collection be increased in the future, these could be added with advantage for there are a number of English types that should be represented. Another welcome addition would be the odd pieces of equipment, such as buff coats, top boots, spurs, bandoleers and their buckles, stirrups, and other pieces that are of such perishable nature as to make even XVIIth-century examples far rarer than XVth-century weapons and armour.

The writer's attention has just been drawn to some XVIIth-century breast and backplates in the collection inscribed with "Pr. Rupert 2nd Troop" and "IV Tr. Royal." These inscriptions, like the New College pieces are formed by a series of punched dots. These unfortunately have acquired the Marston Moor legend, but they are remarkably similar to one lot of breasts and backs with these identical inscriptions which were sold in Sotheby's about five years ago, with no further description than "XVIIth century" in the sale catalogue!

¹ Laking, Record, Vol. IV, Figs. 1293 and 1294.

MEXICO AND ART BY HERBERT FURST

ONLY a short while ago, a matter of months rather than years, Mexico was to the majority, I rather think, something like "Brazil where the nuts come from"—a place vaguely associated with cactuses and oil, Cortez and Montezuma, D. H. Lawrence or the ethnographical section of the British Museum; her native arts not yet having acquired the full dignity of a capital A—except in respect of her Jesuit-Baroque style of architecture—a matter more or less for specialists—as were her politics and her finances in respect of which she was suspect and discredited.

Circumstances, however, alter cases. Unless I am much mistaken we have moved a little towards her on the suspected side, she towards us on her discredited side with beautiful gestures that may be summed up in some such phrases as "hands across the sea" or "E pluribus unum" which might well become the motto of the United Nations.

But something still more remarkable has happened: it looks as if Mexico has discovered a new world for art, a new mission for artists.

Consider this very remarkable statement made by the author of a recent and valuable book on "Latin America," John Gunther.

"No word about Mexican politics can be complete without the mention of the great Mexican artists Diego Rivera, José Clemente Orozco and David Alfaro Siqueiros."

To appreciate its full significance one should try and substitute for the word Mexico the name of any other country and for the names of the Mexican artists any three names of other artists of respective importance. It just cannot be done without handling the truth with a carelessness that were beyond forgiveness.

Here, however, I am in duty bound to confess that I do not know the works of any of these artists except in so far as I have seen reproductions; but what Gunther has to say about them, and especially what Bertram D. Wolfe has both said and reproduced in his excellent "Diego Rivera, his Life and Times" (reviewed some time ago in these pages) can leave no reasonable person in doubt that modern Mexican art is a truly unique and remarkable phenomenon. When I say modern Mexican art I mean specifically the trinity here mentioned because it is they who have done their work for the Mexican Government and in State buildings. To this extent it is official, state supported, art. But it is much more than this. These artists, it appears, are not merely carrying out commissions to decorate buildings; they are using—or they *have* used, the wall spaces placed at their disposal to proclaim their faith, their burning convictions. They have not painted merely historical *tableaux* in the customary European manner; but their work might be called in each case a pictorial "J'accuse"; for the forces that have, in their opinion, *sinned* against humanity, not only Mexican but in general, are mercilessly pilloried and accused. They regard themselves as Defenders of the Faith—the Faith that would save "the underpossessed, the crushed, the helpless, their stubborn hopes and frustrations and aspirations"—as Gunther says of Rivera.

Of Orozco he tells us that, whilst Rivera has had

"a mixed series of political allegiances," he belongs to no political party; that he considers himself purely an observer, but, Gunther continues, "it would be silly to minimize the tremendous social message implicit and explicit in Orozco's work. All the grinding pain and tragedy of feudal Mexico shine sombrely from the great Orozco frescoes. They are more pointedly savage in their political commentary than all but the most outspoken works of Diego. In June, 1941, four new Orozco Frescoes were unveiled in the new building of the Supreme Court in Mexico City. . . . Orozco covered yard after yard of wall space with figures depicting corrupt justice, the greed of the rich and the scandalous behaviour of shyster lawyers." One mural, it seems, shows the nationalization of Mexico's resources.

Remember these are subjects that are depicted in the building of a Law Court, and their author is a man who does not acknowledge his adherence to any political party.

Siqueiros, on the other hand, is a communist who has, according to Gunther, fled to Havana and later to Chile, "the last refuge of the extreme left in Latin America."

The most important member of the group is, however, it seems, Diego Rivera. I am afraid that the great book on him and his times, I have alluded to, has not enabled me to gain a clear picture of the *political* complexities of the Mexican State, but since even Rivera has changed his allegiances I make no apology for my confusion. One thing is certain; here as elsewhere party labels and slogans are always square "pigeon-holes" into which round or, broadly speaking, cylindrical, human pegs can never fit. Here, at any rate, is what Rivera himself has written about the function of art. I quote again from Wolfe's book: "I always knew that the physical senses are susceptible not only to education and development, but to atrophy and desuetude. . . . Only the work of art itself can raise the standard of taste of the masses. . . . The proletariat needs an epic form of art to aid its organization and express its struggle. . . . It needs great surfaces of walls, masculine and simple methods of fresco and encaustic, effective in buildings and places where men congregate."

That is precisely what Rivera has given them, and has given by means of drawing upon any conceivable subject matter and every object relevant to such matters. He, as the illustrations of his great murals even in their all-too-great reduction show, never excluded any kind of subject—or object—as inartistic. There are passages in his paintings which remind one of native Mexican art; other passages which recall Italian primitives, others again which are traditional portraiture, or broad caricature. He has used, Michelangelesque form, or the pattern of Uccello's battle pieces; modern machinery and natural plant forms are incorporated in his crowded and brilliant *Epics*. For every aspect of human existence and action, of thought and of feeling Rivera has formed a pictorial equivalent, and a language of form and line and colour that anyone can read. It is true, however, that his paintings must be *read*. A French "bourgeois" writer, Louis Gillet, who had visited Mexico, said in Michel's *Histoire de l'Art*: "His art has the function of instruction,

the force of propaganda which the Catholic missionaries expected of painting: this æsthetic, violently anti-clerical is a vehicle of mystic passions and ideas. This is quite visible in that Chapel of Chapingo, stripped of its altars and of everything pertaining to religion, which the painter has covered with naturalistic frescoes—*Sainte Chapelle* of the Revolution, *Sistine Chapel* of the new age.

And Elie Faure wrote to Rivera. "I envy your power to awaken in the heart indignation, the spasm of anger. You have found a way of *acting* through thought which ought to be the ambition of all true intellectuals, of all true painters or writers."

And finally this is Rivera's own definition of his aims after the completion of his great work in the Education Building of Mexico City—a series of 124 frescoes—"I had the ambition to reflect the genuine essential expression of the land. I wanted my pictures to mirror the social life of Mexico as I see it, and though the reality and arrangement of the present the masses were to be shown the possibilities of the future. . . ."

Re-read once more what Monsieur Gillet said about the Chapel of Chapingo stripped of everything pertaining to religion; and what Elie Faure said about Rivera's power "to awaken in the heart indignation, the spasm of anger"; and what Rivera himself says about showing the masses "the possibilities of the future," through the reality and arrangement of the present, and ask yourself whether such a painter is not a *religious* painter in exactly the same sense in which the ancient Christian painters were *religious*; did they not too with their "Man of Sorrows," with their Crucifixions, with their scenes from the suffering of martyrs wish to "awaken in the heart indignation, the spasm of anger"? And when, according to Gunther, Rivera's has never wavered from a passionate sympathy with the Mexican people the under-possessed, the crushed, the helpless . . . is that not a religious loyalty? True it is not a *Christian* religion since Jesus Christ was not concerned with *possessions* in this world—he blessed the poor—nor did the possibilities of the Future in this mind concern *this* world. Rivera's "religion" is a worldly one, let us admit, but it is as devoid of self-interest, of personal profit as that of the Christ.

What lends this Mexican movement in art its special significance is the fact that it once more makes art the handmaid not of religion, if not in Christ's sense, at all events in Constantine's—in other words the handmaid of statecraft. It propagates a new gospel and is therefore in opposition to all theories of art which have prevailed since the Renaissance, and which still prevails in all other countries—even in Russia. At least, according to Rivera, "The [Russian] revolution had spoiled its stomach on ultra-modern art. It took refuge in trash as, after indulgence in heavy foods to which the stomach is not accustomed, one has recourse to bicarbonate of soda. . . ."

At the time of the writing of Wolfe's book Rivera was violently "Anti Hitler and Anti Stalin"; presumably he is still *anti*—the former; how he now feels about the last-named I do not know. It is the uncomfortable habit of events not to conform to preconceived opinions. We are here in any case not concerned with shades of politics but with facts of art: and these facts point certainly to "possibilities of the future." We are experiencing such a *bouleversement* of all such opinions that we—or those who come after us—will have to revise much of past

history from their new angle of vision. It seems only logical therefore to assume that, if pictorial art survives, it will have a new *social* function and it will have plenty of material in representing history in the light of our new experience, or rather of the deductions those who come after us will have learnt to make from it.

Nor is this a pure speculation on my part; a trend in this direction has been discernible for two hundred years or so and that has shown itself first—so far as painting is concerned—in our country.

I shall return to this in another article.

Meantime it is satisfying to think that a country like Mexico which had an old civilization of its own and which has enjoyed the rather questionable fruits of our European civilization has now, it seems, inspired art with a new purpose almost at the moment when it has drawn closer to the cause of the United Nations.

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ART EXHIBITIONS By HERBERT FURST

ARTISTS OF FAME AND OF PROMISE

THE LEICESTER GALLERIES' SUMMER EXHIBITION

One method of enjoying picture exhibitions, and it is the method I have adopted in self-defence, is to perambulate the show catalogue unopened in hand, and to see which exhibits one notices (a) with approval, (b) with disapproval; thereupon to re-perambulate the show once, this time looking for the exhibits (a) and (b) and finding out who these authors are if one has not already guessed it. I find this quite exciting—in a mild way (the days when paintings could really excite one have long gone by, and incidentally those which excited me most once, I have since come to regard as very poor examples of art; but that is another story, quite a good one, incidentally; I may tell it one day). I say I find my method quite exciting. For instance, sometimes one guesses wrongly. Here in this show I mistook Lord Methuen for Richard Sickert, not Walter Sickert, *bien entendu*, though they are the same person. On the second perambulation of course I knew that I ought to have discovered my error without reference to the catalogue. The method also has its surprises because one is apt to miss the work of some artists of Fame altogether, and subsequently to regret this. In the present instance I missed Epstein's "Jackie"—though I now have a faint feeling of a gilded bronze bust standing in the middle of one of the rooms. Probably I noticed it subconsciously and subconsciously commented: Epstein is always good, superbly so when he models heads, it's a foregone conclusion, and with that my subconscious dismissed the matter as hardly worthy of reiteration.

The show consists of drawings, paintings and sculpture. How much censure I deserve for having passed over most of the drawings I don't know; but I pat myself on the back not for having noticed two excellent early Johns but two Alfred Stevens—especially "Nude Woman holding arm aloft," and even more on Ford Madox Brown's "Study of a draped figure," though it is by no means spectacular. The fundamental excellence of Phil May not as a *Punch* artist but as a sheer draughtsman, was confirmed to my mind by the drawing of the dog in the foreground of "New York Bar" which—apart from that

ART EXHIBITIONS

—is an amusing "Period piece." That Henry Moore is pre-eminently a profound and interesting draughtsman is again proved by his "Two figures in a shelter." This is an example of the direction in which form, pure form, can stimulate the artist's imagination. John Francis's madly amusing "High noon on a foreshore" shows the direction in which associative ideas can stimulate invention. Michael Rothenstein's "Nests and Sunflowers" made one wonder what old William Hunt would have thought of this trespass on his preserves, so to speak. John Piper's "Rievaulx Abbey: Nave to Chancel" makes one again wonder whether the manifest skill with which he can romance is going to anchor him too firmly in this mood. There are, of course, artists who remain so fixed for the greater part of their artistic life; the nearby painting by Charles Conder called "On the Seashore, 1905," is an example of such another "Romantic's" work. There is an important painting by Bonnard, "Nude on bed," a lovely bit of colour, but the nude looks as if her body had had no bones, her form seems to have been poured on to the bed. Walter Greaves' "Frosty moonlight, snow, Chelsea," shows what can become of a pupil who has not the refinement of his master and therefore achieves successes, of which this is hardly one, rather by luck than by "the knowledge of a lifetime," to use Whistler's words about his own work. Ben Nicholson pleases with an entirely geometrical abstraction, but like William Scott's more realistic abstraction, called "the Lovers," a pleasant arrangement of shapes in colour—it cannot provide much lasting satisfaction; such things as also Ivon Hitchens' "May Landscape" should be put away and only withdrawn from their storage when one is in the mood to look at them again; and after all, why not? On the other hand, one would not tire of Nevinson's peaceful summertime landscape, "Bosham," nor of Roland Suddaby's "Landscape in the Stour Valley," nor, curiously enough, of Winifred Nicholson's "Flowers. Bankshead." I say "curiously enough" because it is so very slight and light, but what there is is deliberate and just right. At this point I am reminded of Dr. Friedländer's aphorism, "All that is said on art sounds like a poor translation," the poorer in the degree in which the merits of a work of art are purely artistic. After all, if the painter's "Flowers" were only imitations of nature her picture would read like a poor translation. So also if John Armstrong's aeroplane pictures called "Ararat" and "the Swarm," conveyed only visual facts it would not have been necessary to state them pictorially. Not *what* is conveyed but *how* it is conveyed is the touchstone of art.

This summer exhibition deserves to be visited precisely because there are not only many *whats* but also a great variety of *hows* stated with gratifying competence.

MATTHEW SMITH AT THE LEFEVRE GALLERIES

Mr. Matthew Smith has in course of the last decade or so acquired a great reputation as the only British painter who is naturally French in spirit, or the only French painter who is naturally British in body. He is praised as a colourist and as a born manipulator of paint. The admirers of his art speak appreciatively of his *subtle modelling* and of his pigments as 'paint to be relished.'

I have done my best to see what they see in his work, but so far without success. My idea of 'subtle modelling' is, for example, Velazquez's head of Philip IV old; my idea of 'paint to be relished' is the quality one discovers in a painting by Chardin; my idea of a colourist is Renoir, or Vermeer, or Gauguin, or Van Gogh, or Watteau or—good heavens, there are so many different conceptions of colour! Look at that last self-portrait of Rembrandt, in the National Gallery, and you cannot doubt that he too was a great colourist, and not merely a *chiaroscurist*; Paolo Uccello is a colourist, though I doubt whether he was aware of this fact having his eye riveted upon perspective. Mr. Matthew Smith is, I am sure, aware of his facts, but he is too forthright; he is all the time calling spades spades; but anyone who has ever handled even a spade professionally knows that there are spades *and* spades. Nor is forthrightness always a virtue, it may signify a lack of sensibility.

That the artist loves *colours* is as indisputable as is their intensity; that he loves the manipulation of pigments is also evident. That he has arrived at his art by the study of Matisse, Gauguin, Van Gogh and El Greco, of whose "Despoiling of Christ" there is an admirable rendering, is also clear. His own art, however, seems to me to be lacking in the virtue which distinguishes these others, however much they may differ, namely Balance and Proportion. His best painting to my eyes and the most subtle and original in colour is his "Apples on a Fluted Dish"—it is like the last notes of low-toned organ voluntary heard, fading into the dusk, as one leaves a Gothic church with stained glass windows.

That I should have been prompted to this lyrical outburst proves either that this is really Mr. Matthew Smith's most deeply felt painting; or that I am a poor critic. It doesn't matter either way; or perhaps it does—to me at any rate.

"RECORDING BRITAIN" AT THE NATIONAL GALLERY

Since I missed the First Exhibition of the "Recording Britain" drawings this, the second, show came as an agreeable surprise to me; the aims of this enterprise, financed by the Pilgrim Trust, seemed altogether too good to be realized. The object of the Trust's "Committee on the utilization of Artists' services in War-time," is to arrange for a record of the changing face of Britain by artists whose normal livelihood has been interfered with by war conditions. The subjects recorded include tracts of fine landscape, beautiful villages and dignified buildings which are threatened with destruction and disfigurement from various causes. "It is further explained that the committee was, in choosing subjects, greatly helped by the Council for the preservation of Rural England, the Georgian Group and other bodies with special knowledge."

One may therefore be forgiven if one had anticipatory visions of rows and rows of drawings, academic in character, anxiously accurate, meticulous in detail and scrupulous in finish.

Not at all; the show is both varied and venturesome as well in choice of subject matter as in execution. One sees, or feels rather, behind the works the temperaments of their different authors, from the quiet, sober, affectionate

conscientiousness of Stanley Anderson to the romantic and even "naughty" exaggerations of John Piper's sweeping generalizations; from Walter Bayes's extraordinarily skilful and personal "comments" to Louise Fuller's apparently naive and simple "reactions" to her different subjects.

Probably many would incline to think that Records should be records, that is to say, objective statements of a strictly documentary character reinforced by explanatory captions. On reflection, however, one discovers that such an interpretation of their task by the artists would, at best, have only resulted in textbook illustrations, diagrams and notes of value to students perhaps but not attractive to the general public of the present or of the future. It was better therefore to let the artists tell us how they feel about the places they have depicted; to let them choose not only their own methods but also the angle from which they wished to record the scene. Explanatory labels or captions remain, of course, essential because they add, in many cases very considerably, to the enjoyment as well as the understanding of the drawing. That is as true, for example, of such a place as *Chiswick House* with its many historical, literary, artistic associations and vicissitudes as it is of, say, *Ashton Inn*, interior, with its stuffed fish and orthodox dartboard. In this drawing the artist, Kenneth Rowntree, by merely stating visual facts in the broadest, barest manner has somehow succeeded in expressing a minor tragedy conveyed by the caption. The inn, it appears, will soon fall a victim to the Derwent Valley Reservoir Extension, along with other humble places. Just because such a local, in both senses of the word, has no associations with the great, the rich or the famous, was, I presume, at least, seldom frequented by any one of higher social status than the shepherd or the ploughman, it seems so much more human, and its fate in truth more tragic—as if the Valley Reservoir were drowning souls, not buildings. Or take the *Interior of Whitby Parish Church*, also by Rowntree. Here not only treatment but view point is significant. It is a "close-up" of two Mosaic tables like tombstones, with the *Commandments* writ large; *The thou shalt not* of the Second frowning at the spectator, in an interior austere like a prison, a house of correction for the soul. A very different aspect of life is shown by John Piper in a number of pictures headed by the views of Windsor Castle, which are in possession of H.M. the Queen. His baroque as exemplified in views of *Dashwood Mausoleum*, or *Fauley Court*, or the Ruins of the *Temple of Friendship at Stowe*, for instance, is highly, or gaily romantic; but his *Windsor Castle* views are naughty: the Castle is and looks grandly solid in reality; Piper's is pure fiction, his walls are toy theatre walls... at least so they seem to me. There is a measure in all things, even in Romancing. Rowland Suddaby has this measure in his *Lavenham Church*, and Walter Bayes in his very different interior of the *Prospect of Whitby Inn*. I do not, however, wish to give the impression that these Records of Britain are altogether emotional and romantic in their conceptions. The artists have had their own say so that there is plenty of variety, as the mere mention of the following artists' names will convey to those who know their manner: Sanderson Wells, Frank Emmanuel, Elliot Seabrooke, W. P. Robins, Michael Rothenstein, Thomas Hennel, Badmin, Fairclough, Hooper and so forth. There is only one simple textbook like illustration,

namely Frances Macdonald's drawing of the *Twelfth-Century Tympanum of the Abbey Porch, Malmesbury*, well worth a record, though not in character with the rest of the show.

"JACOB EPSTEIN AND MATTHEW SMITH" EXHIBITION AT TEMPLE NEWSAM, LEEDS

IF in so select a company as that of the APOLLO readers I may be allowed to say so, the Director of Temple Newsam, Leeds, Art Gallery is a *live wire* determined to give his fellow citizens value for their money, the value consisting not only in arranging picture exhibitions—since any framed canvas stained with pigments can be called a picture this would not be difficult—but exhibiting *temperaments*. A short while ago we had the pleasure of drawing attention to the temperamental Sickert Exhibition at this Gallery and now Mr. Hendy has followed this up with a show of Epstein's sculpture and Matthew Smith's painting. Both of these artists, who, incidentally, are friends, have the great distinction of possessing and exhibiting *temperament* of a kind that put emphasis into Cézanne's pronunciation of the word. It is the *sine qua non* of genius, this manifestation of a strong temperament, exposing its possessor to the often unpleasant caresses of fame. When Fama, the goddess, blows her trumpet, there are never any wanting who find her fanfare objectionable.

In this respect Epstein has suffered more than any living artist, though I do not think he feels it as suffering. He knows what he is doing and what he has done and if had so chosen he could easily have avoided it; he could have "roared as gently as a sucking dove." How do we know that? The answer is simple: by looking at his bronze portraits. We know then that a man who can put as much *breathing life* into his modelling can do what he likes with his clay, and since he learnt casting in a foundry, with his bronze also. As the majority of exhibits in this show are portraits—nearly seventy of them—there is little doubt that the visitors to the show will be compelled by the evidence of their own eyes to overcome whatever prejudice has entered their minds through their ears, and to acknowledge that Epstein is a *great* artist.

The case of Matthew Smith, though somewhat different—to begin with, the medium is another one—still has affinity with Epstein's, in that the painter is equally unafraid to display his temperament. He uses colour and uses it emotionally and with an intenseness in which he has no rivals. Used in his way, there is no arguing, nor is there any compelling evidence so far as the breath of life we find in Epstein's modelling is concerned. Matthew Smith's is the breath of *art*. Many, no doubt, will find it too hot, others will bask in it. It is temperamental and not subject to the discipline imposed upon art by either nature or rules.

As before, one regrets the war-time conditions which put this show out of reach of so many who would have liked to see it.

The Leger Galleries Paintings and Water Colours Exhibition by Living Artists is reviewed on page 53.

JOHN DONALDSON, ENAMELLOR, MINIATURIST AND CERAMIC ARTIST

Part I. Early Life in Edinburgh and Migration to London

BY W. H. TAPP, M.C.

BECAUSE the date of this artist's death in London was known to be in 1801 and the obituary gives his age as 64, nearly all the authorities have assumed that he must have been born in the year 1737, and from traditional evidence, in Edinburgh from a father who was a "glover" by trade.

The actual obituary reads: "Donaldson, John, buried 16/x/1801, Aged 64" (St. Mary's Church, Islington). A complete search of all the church registers in the three divisions into which Edinburgh was at that time separated, viz., St. Cuthberts, the Cannongate and the City of Edinburgh, reveals the fact that there was a John Donaldson, a gilder, who had a daughter born in the year 1739, a David Donaldson, a glover, who had a daughter born in 1737, and another in 1739; and the Burgess Book records a John Donaldson, a glover, dated April 26, 1727, and another John, carver and gilder, dated December 8, 1756.

There are also records between the years 1735-9 of a James Donaldson, a wigmaker; Henry, a journeyman; Robert, shoemaker; and an Alexander, a writer. It is known, however, that the parents, whoever they may have been, were unusually rigid and bigoted in their religious views and excessively eccentric, and I therefore formed the opinion that in all probability their religious principles revolted from the idea that their genius, originating from and inspired by the Almighty, should be allowed to provide them with their daily bread, much in the same manner as Quaker Pegg, of Derby, and in a minor degree Martin Randall, when he parted from his friend and partner Robins, and that after working for some ten years at his trade the father, John Donaldson, was either removed from his trade, or left it voluntarily, to enter the service of Mr. Hamilton, of Dalziel.

If that assumption contains the elements of the truth, then the following record of birth is the correct one, and later we shall see that the date tallies correctly with the regulations laid down for the premiums he obtained as a youth from the Edinburgh Society.

"To

John Donaldson, servant to Mr. Hamilton, of Dalziel, and Mary Thomson, a son John was born on 4th day of April, 1738-9.

Witnessed by Lawrence Smith, Indweller, in Water of LEITH,—Sponsor—(The Father being West at Dalziel) and George Ffinbergh, present Guard Soldier in Edinburgh, born, 30/3/1738-9."

This would, allowing for the change in calendar during the year 1752, make his age at death 64 years—which is incidentally the more usual method of recording the age at death in this country. Little is known of his upbringing apart from a memory sketch by his acquaintance, David Gibson, which appeared in the "Gentleman's Magazine," 1801, Vol. II, pp. 1056-8.

In attempting to arrive at some correct evidence from

this sketch I have not been able to find any proofs whatsoever that the Earls of Buchan ever possessed the drawing "The Tent of Darius" which was produced in 1764, or the enamels for the year 1768 "The Death of Dido" and "Hero and Leander." We are, however, on more solid ground in tracing the copies which he made in indian ink from the great engravers such as Rembrandt, Durer and Aldegrave, because we have sufficient documentary evidence of his ceramic and conversational work to understand the type of work to look for.

We are illustrating two engravings after Rembrandt and two after Albrecht Durer, although, of course, it is known that many others were copied; these perhaps will suffice to show the source from which this artist drew his first impressions and the general effect that this school had on his subsequent rise in art. (Figs. I, II, III and IV.)

Now compare the reproduction of the vase, (illustrated in colour on the cover) with these Rembrandt etchings, in particular the figure of the girl behind the players—there is certainly some similarity between her poise and head-dress and that of the girl in Fig. I and the general attitude of the peasant conversing with her to the Quack-salver (Fig. IV). For some reason this vase has been repeatedly described as being a composition after Teniers; actually it is catalogued in the sale of Chelsea china, by Mr. Burnsall, 1761, No. 67, third day, and is thus described:

"A beautiful large urn of the crimson colour ground finely enamelled with a Dutch conversation 'The Card Players,' after Both."

This was, of course, the Andries Both, who was born at Utrecht about the year 1609 and who was famed for his figure painting so often included in the landscapes of his brother Jan, and who was so unfortunately drowned in a canal in Venice in 1644.

Now as this sale took place in April it is clear that the vase must have been begun in 1760, and as we shall presently see, Donaldson cannot possibly have been in London earlier than 1759, he certainly lost no time in turning his genius to the ceramic field after his arrival.

The Three Genii (Fig. III) was evidently the source from which this artist drew his inspiration for the cupids which he painted with such a delicate touch with a reddish stipple on so many examples of Worcester and Chelsea china.

It has been extraordinarily difficult to trace the evidence which Brydall must have had for his statements regarding this artist, which appeared on page 166 of his "History of Art in Scotland," published in 1889.

At first there was no trace of the "Edinburgh Society for the Encouragement of Arts, Science, Manufactures and Commerce," and it was not a reference to the "Select Society for the Encouragement of the Arts, Manufactures and Commerce in Scotland," for an inspection of their minute books (which are preserved at the National Library in Edinburgh) shows at once that that Society

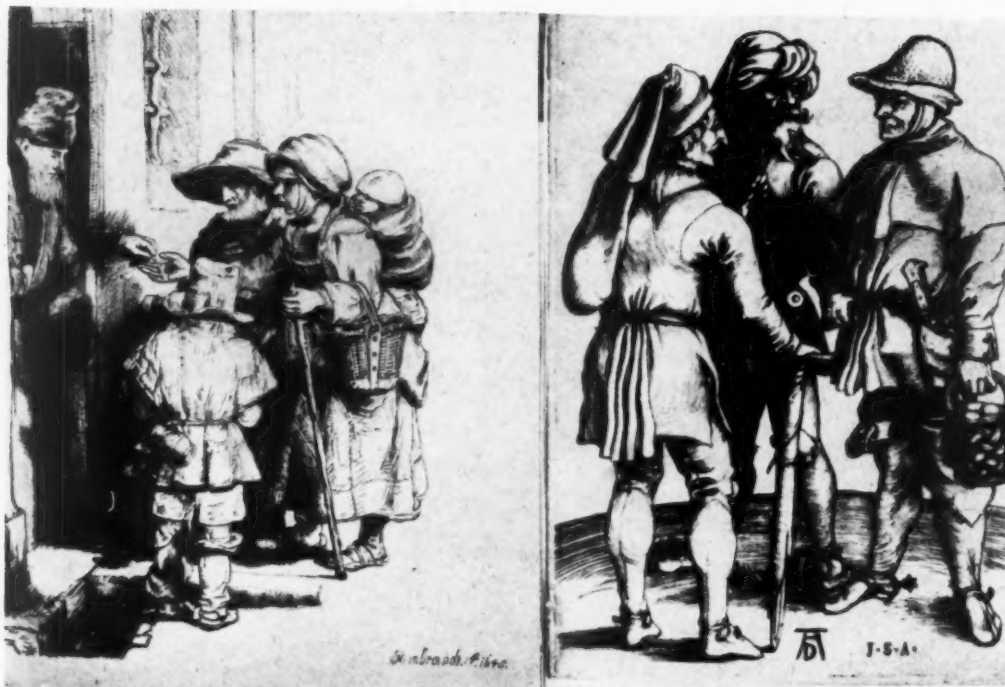


Fig. I. BEGGARS RECEIVING ALMS AT THE DOOR OF HOUSE—after REMBRANDT, 1648.

Compare figures on vase with girl in Fig. I. and the Quack-Salver in Fig. IV.



Fig. II. THE THREE PEASANTS, after ALBRECHT DÜRER.

Fig. III. THE THREE GENII, after ALBRECHT DÜRER—the source of inspiration for cupids on Worcester and Chelsea china.



Fig. IV. THE QUACK-SALVER, after REMBRANDT, 1635.

was never in any financial position sufficient to enable it to offer any "premiums" whatsoever.

There is, however, in them constant reference to the premiums offered by the "Edinburgh Society," and also a notice which is published in the "Scotts Magazine" (March 1755, Vol. XVII, pp. 126-31) of which the following is an abstract:

"At a meeting held at the Royal Infirmary, in Edinburgh, an account was given of the Society and its activities. It is recalled that it was formed in the early part of the summer, 1754. The first meeting was held on May 22, 1754, in the Advocates' Library, there being about 30 members. Meetings were held 6-9 p.m. each Wednesday, from December 12 to August 12. Members now about 100.

"Then after a discussion it was resolved that, and a Resolution was passed for the formation of the Edinburgh Society for encouraging Arts, Science, Manufactures and Agriculture in Scotland."

With this knowledge to lead me I made a complete search through the files of the "Caledonian Mercury," the "Edinburgh Evening Courant" and the "Scotts Magazine" and eventually discovered the records of all the proposed objects to which premiums were to be awarded each year, up to and including 1764, and also the records of all the actual premiums awarded and the names of the recipients.

The Exhibitions were to be held at the Royal Infirmary in Edinburgh, and for a time the Society was very well supplied with funds, more than £1,000 being distributed for some of the years, and the objects covered a very wide field indeed, from the breeding of stallions, the cultivation of thorns, turnips, potatoes, research into minerals and their reactions to miscellaneous chemical treatment, to drawings, engravings, enamels, etc.

I have also found a minute of the Managers of the Royal Infirmary dated March 1, 1756, granting permission to the "Edinburgh Society" to hold their meetings and exhibitions in the Infirmary.

As far as our artist is concerned I would particularly draw attention to the lists given below, from which it is seen that he had to be under 20 years of age in 1758, which would have been impossible had he been born in 1737, as had been presumed; and that I have included the records of Thomas Donaldson, as we shall hear more of him later.

Edinburgh Society: Premiums awarded for the year 1755.

For the best drawings of fruit, foliage, or flowers, by boys or girls under sixteen years of age: A gold medal to James Alves, son of Thomas Alves, of Shipland, Esq., at Inverness, now abroad to improve in painting.

Second best drawing: Three guineas to William Jameson, at Kilmarnock.

Third best drawing: Two guineas to George Willison and Thomas Donaldson, Edinburgh.

("Scotts Magazine," January 1756, Vol. XVIII, p. 49; also "Edinburgh Evening Courant" and "Caledonian Mercury.")

Premiums awarded for the year 1756.

For the History of the Romans, and afterwards of the Saxon conquests, and settlements, to the north of Severus' Wall in Cumberland, or Northumberland: A gold medal of five guineas value, by the Select Society. Nothing produced.

For the best landscapes from pictures or drawings by boys or girls under eighteen years of age: three guineas to Thomas Donaldson, in Edinburgh.

For the best drawing from any busto, statue or bas-relief, by boys or girls under twenty years of age: a five-guinea piece of William and Mary, given by Lieut.-Colonel Oughton, to Richard Cooper, Junior, in Edinburgh.

N.B.—Some drawings were produced which did not come exactly under the description contained in the Society's "Articles," but as these drawings were found to have great merit, the boys by whom they were produced received the following premiums from the Society, viz.: John Donaldson, for a drawing from a busto of Horace, four guineas; James MacLeod, for a drawing after a bas-relief, four guineas; George Willison, for a drawing from a picture, four guineas.

The Society has the pleasure of informing the public that the progress made in the several branches of drawing since last year is very considerable.

("Scotts Magazine," January 1757, Vol. XIX, pp. 49-52, "Edinburgh Evening Courant" and "Caledonian Mercury.")

Premiums awarded for the year 1757.

For the best drawing of any statue, busto or bas-relief, by boys under twenty years of age:

Section 54. Four guineas to John Donaldson, in Edinburgh.

Section 55. For the second best: three guineas to Richard Cooper, in Edinburgh.

Section 56. For the third best: two guineas to George Willison, in Edinburgh.

Section 57. For the best landscape after a picture, print or drawings, by boys under eighteen year of age: three guineas to Peter Donaldson, in Edinburgh.

("Scotts Magazine," January 1758, Vol. XX, p. 44, "Edinburgh Evening Courant" and "Caledonian Mercury.")

Premiums awarded for the year 1758.

For the best drawing of any statue, busto or bas-relief, by boys under twenty years of age:

Sections 65-66, to Richard Cooper, Junior, Edinburgh, four guineas; John Donaldson, Edinburgh, three guineas.

(Premiums awarded for the year 1758, continued.)

For landscapes after any picture, print or drawing: Sections 67-68. Three guineas to George Willison, Edinburgh; two guineas to Thomas Donaldson, Edinburgh.

("Scotts Magazine," April 1759, Vol. XXI, p. 214, "Edinburgh Evening Courant" and "Caledonian Mercury.")

It is clear from the above extracts that Thomas Donaldson was a fruit, flower and landscape painter. Later we shall see that in the year 1767 his address was in Vine Street, Piccadilly, London; also that Peter was his junior and did similar studies, whereas John was primarily a draughtsman of bustos or figure subjects and obtained three premiums, not two, as has previously been recorded, between the years 1756 and 1758.

The records of these exhibitions and awards continues until 1764, but there is no further mention of our artist, and naturally enough as he would have been over the age limit in 1759.

That his works were exceptionally fine can be judged by the special comments made for the first year in which he exhibited and when he was not yet eighteen years of age, and as the illustrations appear you will have further proofs of these facts.

Almost immediately after the last premium had been paid to him, John found his way to London, and as his name appears for the whole of 1760 and until the end of 1763 "at Mr. Coopers, in Princes Street, Leicester Fields" according to Westminster rate-books, it is evident that he was continuing his career under the guidance of the father of the boy Richard, who also had gained so many premiums from the Edinburgh Society.

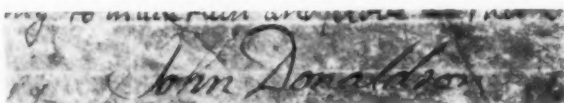
He may have been able to dispose of some of his works in Edinburgh for a good price; for, although I have been unable, after this lapse of time, to trace the names of any of the artists who did so, it is evident from the following notice that they were given every facility to do so.

"By the Edinburgh Society.

"All the Production of Goods and Articles for which the Premiums have been adjudged by the Society in 1756, may, if they incline, have the said Goods or Articles put up to Auction at the Expense of the Society, and for that purpose they are desired to lodge the Goods with the House Keeper of the Royal Infirmary together with a note of the lowest price at which they chose to have them exposed, betwixt and Monday the 17th January Inst., being the day appointed by the Society for the said Roup."

("Edinburgh Evening Courant," Saturday, January 1, 1757, and Tuesday, January 3, 1758.)

The fact that John was living with his friends from Edinburgh is of course almost sufficient proof that we are dealing with one and the same person, but I have always found it a wise precaution to only place my reliance on some specimen of a man's caligraphy and after a prolonged search I was able to find in London a signature of his dated February 2, 1793, on a petition for granting a patent in "Preserving Animal and Vegetable Substances," which agrees exactly with those I found in Edinburgh.



Specimen of the signature of John Donaldson, the Ceramic artist

How necessary such a precaution is will be realized when you see that in this very same year there was another petition for a patent, amongst the Home Office papers, for "The Better Prevention of House-breaking in the City of London" signed by another John Donaldson, who was also born in Edinburgh.

This John was a bookseller, also a Fellow of the Society for the Encouragement of the Arts, etc., in London, and was residing in the Strand from November 6, 1765 to 1769, then in St. Paul's Churchyard until 1772, then at No. 19 Panton Square, Leicester Fields until 1792, when he moved to Southampton Street, Holborn, and is recorded until the autumn of 1796 in the Holborn rate-books as paying a rental of £71 per annum and rates and taxes of £4 8s. 9d. per quarter. Finally he moved on to

*Seal this fourteenth day of March
1793 John Donaldson
Sealed and signed being first duly
Examd & attested
And he it remembered that each
of our Lords 1793 the aforesaid John*

Specimen signature of another John Donaldson, a bookseller

Northumberland Court in the Strand, and his will is preserved at Somerset House, proved May 2, 1801, from that address.

There were several other contemporary persons in the art and professional trades in London bearing the same Christian and family names, e.g., "Chambers' Biographical Dictionary" records a "John Donaldson, engraver, of 'Arnots History of Edinburgh for the year 1770.'" The Marylebone borough rate-books record a "J. Donaldson for 1777."

But I was able to identify this record with a James Donaldson who exhibited before the Incorporated Society of Artists as an architect, in 1777 and 1778 from "Mr. Levensteins, Great Queen Street, Lincoln's Inn Fields," and again in 1793 from "Hart Street, Bloomsbury."

He was the father of Mr. Thomas Levenstein Donaldson, miniature painter, who commenced exhibiting before the Incorporated Society in 1795 with a "Portrait of a Young Lady," and his work has frequently been incorrectly attributed to our John Donaldson.

He was buried at St. Martin-in-the-Fields, August 10, 1806.

There is a record at St. Mary's, Islington, of a John Donaldson, widower, who was married on August 10, 1745, but the date of his previous marriage preclude the possibility of his being the same person whose life we are now bent on unravelling, although they certainly lived in the same parish at one time or another.

There are records at St. George's, Hanover Square, at St. Paul's, Covent Garden, and at St. Andrew's, Holborn. Signatures for all of them have, however, been found, and consequently they can all be eliminated.

There is, however, one most important reference given by the Scottish Record Society (Register of Marriages of City of Edinburgh—Registrar-General's Office) to a John Donaldson, painter, who married Margaret, the daughter of John McDonald, deceased, weaver in Glengarré, in the New Kirk, dated May 29, 1768, and it is to him, I think, that we shall have to attribute two miniatures, one of which belongs to Mr. Francis Chalmers, of Edinburgh, but which, owing to the war, is not available for reproduction, the other, the property of Mr. Kenneth Sander-son, also of Edinburgh, and which, after an immense amount of trouble, has been unearthed from its safe-deposit, and owing to the kindness of the owner will be illustrated in Part II of this series.

It is signed with the lymner's initials and the date 1787, when the subject of this article was known
(continued on page 55)

A LITTLE-KNOWN CORNISH ROOD SCREEN

By FRANCIS C. EELES, O.B.E., D.Litt.

By the kindness of Mr. H. C. Whitfield, who took the accompanying photographs for the National Survey of Church Buildings, being organized by the Central Council for the Care of Churches, it is now possible to illustrate adequately one of the most remarkable rood screens in this country. The West of England is well known for its rich fan-vaulted screens with their traceried windows and elaborate cornices. Most of them have been illustrated or described at one time or another and some are very familiar to the student of English woodwork. Here we have one that is very little known. It is always rash to say any particular object in a church has never been fully illustrated or described, but the writer believes this to be the case in this instance. It has been carefully but briefly described by the late Mr. M. H. N. Cuthbert Atchley in a most admirable little book entitled "St. Ewe, the Church and Parish", with explanatory and other notes, edited by the Rev. E. A. Beynon, then rector of St. Ewe, in 1937, and published by the King Stone Press, Long Compton, Shipston-on-Stour. The illustrations there unfortunately do not adequately show the amazingly interesting details of the carving, which can now be seen in Mr. Whitfield's photographs.

The Church of St. Ewe is not far from the south coast of Cornwall, a few miles west of Mevagissey. It is one of the handful of Cornish churches which have spires instead of the great massive granite towers which are so familiar a feature of the Cornish landscape. The church is not very large. It consists of a continuous nave and chancel, with a south aisle to both, added late in the medieval period, with a fine and characteristic arcade of Pentewan stone and a richly carved waggon roof. But its chief feature is a wonderful rood screen between nave and chancel, one of the few screens remaining in Cornwall. Although West Somerset and several parts of Devon are so rich in screens, Cornwall is not. We have

some remains of a peculiarly tantalizing character indicating that some Cornish screenwork, at any rate, was very remarkable. In one or two cases in Cornwall, screens remain which may have been carved in Devonshire, and imported. Such are those of Lanreath in the south-east, and Altarnun to the north of Bodmin moor.

Their detail is exactly the same as that of many screens which were probably made at Exeter. At St. Winnow, near Fowey, is a screen of the type associated with the area in the extreme south of Devon, west of Dartmouth. But here, as well as at St. Buryan, and other places near the Land's End, we find evidence of undoubted Cornish design and workmanship.

The St. Ewe screen is generally of the West of England type. It follows the main lines of the developed screenwork of the end of the medieval period, such as we find in well-nigh every surviving example west of a line drawn north and south at about Glastonbury. Besides the massive base, and the traceried lower panels prepared for painted figures with subordinate panels below, found in the finer screens generally, there are the mullioned windows surrounded by floral trails cut out of the solid framework of the screen itself, the fan vaults between the openings, which support the wide loft above, and the rich cornices

with their crestings, carved as openwork separately and afterwards applied to the framework of the loft front, all more or less in the traditional West Country manner. Compared with screenwork in other areas, the student is impressed by the superabundance of rich carving, as well as by the way in which West of England screen design grew out of a natural handling of wood for the purpose intended, rather than by a gradual adaptation of designs originally evolved by workers in stone.

The peculiarities of this Cornish screen are many. In the first place, the tracery is not Perpendicular, but more like a revival of XIVth-century design. Then



WEST SIDE OF SCREEN—three of the bays, right-hand side of Doorway

APOLLO



Left :
Details of vaulting
and frieze, central
section, west side

Right :
Detail of screen base
of pillar, north side
of door



Right :
Section of vaulting
east side of screen

Left :
Detail of central
portion at top of
base panels



A LITTLE - KNOWN CORNISH ROOD SCREEN

instead of the main shafts having capitals of the usual type, these take the form of shields of arms, or in two cases of blocks carved with monograms, probably the initials of a donor, or donors, although in their present form at least they are of much later date.

The vaulting exhibits a certain clumsiness of construction. The ribs are almost straight, so the graceful curves of the majority of West Country screens are lacking. Some of the ribs are mitred at their intersections to receive the bosses, which are usually merely nailed on the places where the ribs intersect without preparation to receive them, but this feature seems to belong to the modern repairs of 1881.

The webs of the vaulting of West of England screens are generally treated in one of two ways. One method is to fill them with Perpendicular tracery, based on the familiar treatment of stone fan vaulting. This is usual in West Somerset and East Devon. The other method, and probably a later one, usually associated with an especially rich type of screenwork is to use floral and arabesque patterns in low relief; sometimes combined with little Renaissance medallions, as at Lapford.

Here we have conventional foliage ornaments quite unlike anything in Devonshire, and on some panels the instruments of our Lord's Passion, all in unusually low relief. Great inventiveness and imagination are shown in the treatment of these panels. In some cases there is a central division somewhat suggestive of the architectural tracery arrangement. One panel shows a monkey seated on the top of a pillar. Four of these panels show St. Peter's cock perched on the pillar of the scourging with the rope twisted round it; the hammer and nails; the ladder, spear, and hyssop; the 30 pieces of silver; three scourges; Malchus' ear cut off by St. Peter's sword. Other panels with instruments of the Passion appear to be modern, as are several with leaf and flower decoration.

Perhaps the most remarkable feature of this screen is the principal member of the cornice, which is very wide and carved with scenes representative of dragon hunting against an open foliage background. In one West of England screen after another we find magnificent cornices with many members carved with vine trails, oak and maple leaf patterns in endless variety. Sometimes these are many and narrow, as at Carhampton in Somerset, at others one is wide and large, as at Bovey Tracey in Devon. But only in very few instances, so far as the writer can recollect, is there any representation of the human figure or of animals or birds. One is at Norton Fitzwarren, close to Taunton, where there is a dragon hunt, and another is here at St. Ewe. There seems no other similarity between the two screens. Here there is not the continuous fight between men and dragons we find at Norton Fitzwarren, but at intervals against the interlaced stem and leaf background we have a bird, an animal with a human head, a griffin attacking a bird, another bird, a horse, a large bird attacking a smaller one, itself being followed by a large dragon, which is being followed by a man. Next an enormous bird is followed by a creature with a fish's tail. Then there is an eagle looking in the reverse direction, then a fox, and lastly another dragon. The whole forms one of the most wonderful pieces of carving in the country. A third example of this form of treatment is at St. Buryan, and another at St. Mawgan-in-Pydar.

As always in the West as opposed to the Midlands, the east side of the screen has a decorative treatment, but simpler than that on the west side. The cornices are massive and carved out of the solid, the webs of the vaulting have architectural tracery of a type rather similar to that of the Devonshire screens, but ruder. The top cresting is modern.

Other notable features are a fern leaf trail carried along the massive base and the unusual treatment of the leaf trails which frame the fenestrations. Some of these spring from miniature figures at their bases, and the variety of their carving is of great interest. Mr. Atchley points out the honeycomb bases of the lower trails as paralleled at St. Winnow.

The screen was originally made for the aisle. In 1881 it was lengthened with a new bay at each end, and set up between the nave and the high chancel. Mr. Atchley believes it to have been placed across the entrance to the north transept by one of the Tredenham family in the XVIIth century, and that "probably some of the monograms and shield, including the Tredenham arms, were placed on the screen during this period when it stood across the transept" (sometimes called the Tregonan chapel). These shields are mostly XVIIIth- and XIXth-century work, and take the place of the original capitals, which may also have been armorial. Other shields are those of (?) Scobell and Tredenham impaling Tirrel, Tremayne and King Henry VI.

Mr. Atchley tells us that originally this screen was coloured and gilt. Apparently this colouring was removed by the XIXth-century restorers. So far as the woodcarving was concerned, they did their work of enlargement with great efficiency, but it would seem as if they removed the priceless colour and gilding to secure uniformity with the two new bays. To-day it is probable that the screen would have been replaced in the aisle and no new work added.

It is very sad that Mr. Atchley's recent death has deprived us of one whose knowledge of Cornish architecture was very wide and from whom we might have looked for an analysis of the remains of Cornish screenwork that has so far not been forthcoming.

The present writer wishes to add that he alone is responsible for the general remarks here about West of England screenwork, and that his assessment of Devonshire influence is his own, and is only tentative.

These fine pictures of this screen, and there are many more, are good examples of the way in which the photographic survey of English Churches, now being organized by the Central Council for the Care of Churches, is bringing to light many artistic treasures which have been either unknown or never adequately illustrated up to the present.

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The "Print Collector's Quarterly" for April 1942, which has recently reached us from Kansas City, has for its contents, Napoleon and the Invasion of England (Fitzroy Carrington) Giulio Campagnola's Engravings (Hans Tietze and E. Tietze-Conrat), Louis Marvy (Robt. J. Wickenden), A Sketchbook by James Stuart in the Avery Library (W. G. Constable), and Helen West Heller (Dr. Ernst Harms), with the usual volume of illustrations.

FURNITURE IN THE SALE ROOMS— A RETROSPECT

By JOHN ELTON

AT the close of this season's sales of furniture in London, it is worth while to emphasize the number of interesting pieces which have been dispersed, and which were shown for some days before their sale. At Christies an outstanding sale was of the varied collections of the late Mr. George Lockett (June 11 and 12), whose range as a collector included both fine French Renaissance furniture, of the School of Lyons (acquired from the John Edward Taylor collection, 1912), and XVIIIth-century specimens of the masterly design

flowers in kingwood on a tulipwood ground, bear the stamp of Joseph [Baumhauer], maker of some sumptuous furniture enriched with marquetry and lacquer in the Jones Collection and in the Royal Collection at Windsor Castle. In the same day's sale were examples of the work of Dubois and Cramer. An attractive commode (bearing the stamp D. F. of an unidentified *ébéniste*) is an instance of the mounting of lacquer panels in conjunction with rich ormolu mounts of scroll form, which develop into foliage and flowers, clothe the angles, and border the



A LOUIS XVI MAHOGANY COMMODOE.

(Christie's. Lockett Sale.)

By JEAN-HENRI REISENER

and enrichment of furniture of the *grand siècle*. The mahogany commode by Jean-Henri Riesener was a late example of the work of this *ébéniste*, whose long career extends from the middle of the XVIIIth century to the Revolution. The commode is relieved by small-scale mouldings and escutcheons, and enrichments in ormolu. A pair of *encoignures*, inlaid with branching foliage and

lacquer panels, which are decorated in gold, heightened with red, with Oriental scenes, flowers and animals.

At Messrs. Sotheby's the English furniture sold on June 26 included many pieces which have figured in standard works of reference. A group of Elizabethan oak includes an armorial panel carved with the Royal Arms, with the Tudor Royal Supporters, the Lion and Dragon,

FURNITURE IN THE SALE ROOMS



One of a pair of LOUIS XV
MARQUETRY ENCOIG-
NURES in Kingwood on a tulip
background bearing the stamp
of Joseph [BAUMHAUER]
(Christie's. Lockett Sale)

BELOW.

Left :
A WILLIAM III SETTEE
Mulliner Collection
(Sotheby's)

Right :
AN ELIZABETHAN OAK
BUFFET, known as a "court
cupboard"
(Sotheby's)



mounted on an arcaded plaque with carved gilt borders. This plaque, a draw-table and a buffet date from the late years of Queen Elizabeth. The buffet was a stand, open on all sides and with the back supports usually plainly treated, as they were hidden with "flagons, cans, cups, beakers, bowls, goblets, basins and ewers." The upper tier is supported by the Dragon (described in works on heraldry as a monster with bat's wings, and with legs like the shanks of the eagle), the second tier by the Lion (who holds a shield carved with strapwork). These were the Royal Supporters used by Henry VIII (after about 1528), by Edward VI and by Queen Elizabeth. The two friezes are carved with a repeating design of flower-heads and scrolls, matching that of the draw-leaf table. The buffet came originally from a Royal hunting lodge.

Decorated needlework in the reigns of William and Mary and of Anne was an art full of life and vigour, and a surprising amount of covers for chairs and settees is still in existence. The tall-backed stuffed settee of this period gave the worker a wide canvas for her art. The distinctive feature of the settee formerly in Colonel Mulliner's Collection are four large medallions on the back and the two cushions, worked in *petit point* with the four Elements, each (as in Le Brun's cartoons for tapestry panels) represented by a deity. Air is symbolized by Juno in her car, drawn by peacocks, while beneath her is Aeolus, releasing the winds to overwhelm the Trojan fleet. For Water, there is a bevy of marine deities; Fire is represented by Vulcan forging the armour for Achilles; Earth by groups of flower-crowned figures and *putti* gathering fruit and flowers. As its late owner wrote, these medallions are miniatures of the large decorative paintings of the period. The remaining area of the work is of foliage design in rose-pink on a light green ground, which is readily adapted to the curves of the arms and the cheeks. It is described in the *Dictionary of English Furniture* as "covered in needlework of exceptional quality." The under-framing is painted black, and the front legs are carved on the knee with a shell.

Another specimen of English needlework from the Mulliner Collection was a winged arm-chair worked in *petit point* with a Biblical and an Apocryphal scene, and with the grape vine, rose, iris and carnation on a cream-coloured ground. The upper subject is Susannah and the elders, grouped by a fountain, and the lower, Elijah fed by ravens. The loose squab or cushion is worked with a bowl of flowers. The walnut under-framing has legs of baluster form above a Spanish toe. Later in date is a set of eight chairs dating from the early XVIIIth century, from Wroxton Abbey, having cabriole legs slightly carved with whorls and terminating in club feet. The backs and seats of these chairs are covered with a design of flowers tied by a long knot of ribbon worked in *gros point* on a light ground.

From Medmenham Abbey was a walnut-framed settee of the lion period, with boldly shaped cabriole legs finishing in lion-paw feet and carved on the knee with an scallop shell, while the arm terminals finish in small lion marks. The back and seat are covered with English XVIIIth-century tapestry of fine and even texture and soft colouring, probably woven by the tapicer William Bradshaw. Its decorative scheme is closely similar to a well-known set of seat furniture formerly at Belton House, Lincolnshire, which is signed by Bradshaw. In both settees, the backs are designed with a central medallion representing

a bird or birds; which is flanked by tall vases piled with flowers and supported on pedestals. The frame of the Belton suite is earlier in date than the present example, which dates from the early Georgian period.

There were also some fine examples of marquetry furniture of seaweed and arabesque type, among them a walnut cabinet on a stand inlaid with reserves of arabesque marquetry upon the moulded frieze, doors, long drawer, and upon the front face of the scrolled legs. The interior is fitted with a central recess enclosed by a pair of doors, with small drawers arranged around it. Very similar in treatment is a walnut table enriched with reserves of arabesque marquetry and fitted with a drawer in the frieze.

Tables designed for dressing, and fitted with a mirror begin to appear towards the middle of the XVIIIth century, and some examples exist closely resembling knee-hole bureaux. In a description of a "bureau dressing-table" in the "Director" (1754) Chippendale remarks that the knee-hole recess "should be a circular form, as it looks more handsome," and in the example in this sale, ornament is concentrated on the arched recess, with its spandrels carved with diaper-work, flower heads and strap-work. The recess is flanked by graduated drawers; and the mahogany veneer is brilliantly figured. The dressing-glass surmounting the table is contained in a frame with an arched cresting, surmounted by a basket of flowers. The treatment of the turning and overlapping acanthus leaves and the frame is finished and minute, characteristics of the finest "London quality," and there are three small drawers in the base.

THE Countess of Manvers—examples of whose work are reproduced opposite—is an amateur artist showing considerable skill whose talent emerged at the tender age of fifteen when she had two of her drawings shown at the Salon des Beaux Arts. Although not generally known in the Art World, much of her work has been hung at the Salon des Artistes Francais, at the Royal Academy, and the Grosvenor Gallery, and recently has been exhibited in various towns in the Y.M.C.A. Exhibitions for the Forces, and there are exhibits of her work at the Allied exhibition at Nottingham in August. The Countess's "Houses of Parliament," which hangs in the County Hall, London, was presented by Lord Manvers when he was deputy chairman in 1938. The course of learning which she followed is a welcome instance of much determination; for she studied at Julians Passage de Padaramas, under J. P. Laurens and Gabriel Ferrier; painting with A. X. Prinnet, whose pictures hang in the Luxembourg; drawings of animals at the Vardins des Plantes under Fremier and later after marriage at the Chelsea L.C.C. School of Arts; a route of continuous studies from which few precepts, if any, seem to have been laid aside. Among the collection of her own work seen at Thoresby Castle, Ollerton, two in particular created an impression of deft handling and circumspection—"Algeciras Spain" and "Power Station—Chelsea." Lady Manvers may well be truly called an Anglo-American amateur artist, for her father's (Sir Frederick Butterfield) mother was first cousin to Theodore Roosevelt, a past President of the United States. Her work is signed M. L. R. Pierrepont, her husband's name before he inherited the title in 1940.

PORTRAITURE



PORTRAITURE BY THE COUNTESS OF MANVERS

Lady Margaret Cavendish Bentinck
Brigadier G. Macdonald Walker (Col. 12th Btn.
Sherwood Foresters)

Miss Benita Fairfax, daughter of Captain and Mrs.
Griffith Fairfax
Colonel Harding

ART AND LEISURE

BY MICHAEL HARRISON

(Continued from page 28, July, 1942)

READER, though the patron be not the artist, he is essential to art; for without the patron there cannot be the artist. The patron, then, is placed, by the very fact of his not being an artist, under the deep spiritual obligation to discharge the duties of the non-creative art-lover (let that be our definition of the patron); to patronize—to make it possible for artists to be artists. And until this is realized for the universal and eternal truth that it is, we must look to the ever-dwindling stock of "antiques" for what we may enjoy of the visible and material evidences of the artistic spirit. Yes, even though my purchase had not benefited long-dead men, it was wrong of me to evade the sacrifice that the buying of the dearer object had entailed; for art needs its patrons, and if we love art and may not be artists, then we must be patrons. And that of art generally, not of any particular person or work. In the past, men saw patronage and artistic execution, if not altogether as one thing, then as a union quite indissoluble if both partners were to survive; of that sort which is called in biology "symbiosis," where two creatures join together for mutual aid, to form a partnership of such perfect functioning that they do truly unite to make another whole, a whole which may not be split up into its component halves without both suffering the gravest harm.

The past realized this intimate connection between art and the patronage which made art possible, and the past got its art. This age does not realize it, and has perforce to content itself with buying antiques (in the absence of a contemporary flowering of the creative spirit) or—blasphemy against Apollo!—seeing works of art put into the glass cases of museums, while it fills its houses with "reproductions." (It is the "reproductions" which should be in the museums, and the originals should be left in the surroundings for which they were designed: the homes of men.)

Consider this: all the great recrudescences of the creative genius in man have occurred when (and only when) patronage of the arts has been assured; when the enlightenment of true perception made it seem just to men that the artist should be so placed that his genius should be free to develop without the limiting irritations associated with day-labour and day-wages. We have, in our day, raised the social standing of the actor and depressed the standing of the playwright, without whom there could be neither plays nor players. We have included the artists among the "workers," and have expected them to produce works, *aere perennius, regalique situ pyramidum altius*, as the income-tax collector and the dun hammered upon the panels of their doors, or—worse still—as the artists "clocked-on" like any artisan. Michelangelo and Benvenuto Cellini and Leonardo were not paid for their works of art, they were given patronage to enable them to develop their creative talents. No one bought their works of art as one buys a pair of boots, the modern way of playing Maecenas to our artists. There's no buying a pig in a poke! The ancient world made it possible for its artists to live the life of artists, so that

they might be free to do what all artists will do, be they given the opportunity: produce works of art.

The Lord knows what the unfolding and culmination of the present drama will do to the world. There are those who think that nothing will be changed afterwards, and others who believe that nothing will remain unaltered. I am of the opinion that both points of view are wrong. There will be changes, of course, but there will remain still to us much of the loved familiar. It will not be so very different a world which will be ours with the advent of peace. But will it be a world rendered beautiful with the blossoming of the creative genius? Unless some very great changes will have taken place in our social system and in the attitude of mind that it reflects, I take leave to doubt it.

Doctor Samuel Johnson, that embodiment of common sense, held that there was no degradation to the artist (nor, indeed, to art) in the system of patronage under which the artists of his day developed their executive powers. The Doctor's famous *Letter* to Lord Chesterfield has been, as have many other famous things, much misunderstood; but Johnson's reproach was based upon the charge that Chesterfield had neglected his obligations, and it is of interest here to note that Johnson referred to the obligations of a patron as to a code of laws perfectly established and equally familiar to both parties. It will be recollected that Chesterfield never attempted to defend himself by denying either the force or the existence of those obligations that Johnson had charged his Lordship with evading.

In effect, Johnson held (and I cannot see what other opinion may be held) that the patron is under an obligation to patronize, and this *before* the artist has perfected his executive capacity. *C'est son métier!* as Heine, that sad artist, said about something else. For this is the obligation under which lie all those who are given to be only lovers, and not makers, of art: to enable the makers to make. To deny this obligation is to assert that the work of art that he produces is the concern only of the artist; yet how may this contention be sustained when even the least "progressive" of political caucuses sponsors the establishment of museums and art-galleries? That he had not met this obligation was the solemn charge that the Sage of Lichfield preferred against Chesterfield.

Let those who affect to scorn the system of patronage reconcile their contempt with the admirable results of that system. Indeed, it is not too much to say that, since the time when a more "practical" age decreed that artists should be—like any other hiring—"self-supporting" (that is to say, patronage should no longer be extended to artists until they no longer needed it, having by that time developed their genius in some other—usually less effective—way), inspiration has flagged and the standard, to say nothing of the extent, of executive capacity declined. Is it then not obvious that patronage as the tender sponsor of art has yet to be replaced by a better system?

TOBY JUGS AND BELLARMINES

BY G. BERNARD HUGHES

CARDINAL ROBERT BELLARMINE little thought that his name, his excessively portly figure, and his grotesque face would be handed down to posterity on wine-flasks and common ale-jugs. Beer-house loafers of the XVIIth century lifted a caricature of the Cardinal to their lips, drank deeply, and reeled home singing:

With jugs, mugs, and pitchers
And Bellarmine of stale
Dashed lightly with a little
A very little ale.

The Cardinal, who was born in Tuscany during 1542, became minister to Philip the Second of France and tried his utmost to convert the Low Countries to the Roman Catholic faith. The Protestants detested him and retaliated by producing stoneware pots of bottle form bearing his caricature in the shape of a mask under the rim of the neck.

Contemporary portraits show the Cardinal as a kind-faced mortal, but if we are to believe the portrait flasks he was "short and stout and round-about," pot-bellied, in fact, with a long grey beard, a partly-open ferocious-looking mouth, and a pair of wild slanting eyes. He was possessed of an "ugly mug"—a slang term which originated from the ale-pots which subsequently bore his likeness.

Stoneware bellarmine flasks were first made in 1569 at Cologne. They at once became very popular in Holland and were extensively imported into England during Queen Elizabeth's reign. Jasper Andries, who supplied bellarmine flasks for use in the Royal household, potted them in London as early as 1570. Four sizes were made: the gallonier, which held a gallon; the pottle pot, containing two quarts; the pot, holding a quart; and the little pot which held a pint. They were used in inns to serve ale to customers.

The shape of the bellarmine was full-bellied, and short in proportion to the small, narrow neck, on the front of which the caricature was rudely moulded. Below this, on the protuberant part of the body, usually appeared a coat of arms and a motto in relief. Commoner qualities were decorated with the Tudor rose or a medallion of similar design. They were made from a coarse stoneware of a brown mottle colour covered with a glaze which

often coagulated into thick spots. In some instances sleeves and hands were moulded on the sides of the vessel.

Bellarmino flasks were frequently buried as witch bottles in deference to an old superstition which supposed that the presence of a stone bottle beneath the hearth-stone kept away witches and the evil eye. The name bellarmine is not mentioned in English literature until early in the reign of James the First, but under the nomenclature of greybeard and longbeard the bottle is frequently mentioned in Elizabethan plays.

Bellarmino jugs were made extensively in England.

Dwight of Fulham made them in 1671 after Charles the Second had granted him a patent to make "stoneware, vulgarly called Cologne ware." The form of the jug was a round corpulent body with a short neck, on which was moulded an ugly mask with a long beard. Although of no great beauty, these jugs have a quaint and decorative appearance. They were made until about 1750 and are the direct ancestor of the Toby jug which appeared in 1749.

Tradition has it that this grotesque piece of Staffordshire ware was named after a notorious XVIIIth-century drinker, Henry Elwes, nicknamed Toby Fillpot on account of his drinking 2,000 gallons of beer out of a plain stoneware mug. Though drinking bitters and milds in such immense quantities he became excessively stout and the first Toby jug was supposed to represent Toby Fillpot drinking his 2,000th gallon of beer. The mezzotint of the period here reproduced shows Toby drinking to his heart's content with a cheery smile on his



A CONTEMPORARY PRINT OF TOBY
FILLPOT

countenance. Beneath the engraving are verses showing how Toby died as big as a Dorchester Butt:

The early Toby jugs or "Fillpots" were used for filling drinking glasses with strong ale or dark beer. Their usual height is about ten inches, and they are modelled in the form of a convivial gentleman, usually short and corpulent, with a leering, disagreeable face, wearing a tri-cornered hat, each corner of which forms a convenient spout. All were modelled complete with top to the hat, which were probably used as tumblers and strong ale poured from the jug into them.

He is dressed in a full long coat with capacious pockets, a spacious waistcoat, with a cravat not unlike a barrister's bands, knee breeches and stockings, and shoes fastened

with a buckle. The real Toby Fillpot stands or sits comfortably against the handle of the jug, and with one hand invariably balances a brimming beer jug upon his left knee. In the other hand is sometimes a foaming glass or a long churchwarden pipe. The expressions of each, although perhaps the same model, are made to look a little different by the variety and colour tints used in the glazes.

Nearly all the old Staffordshire potters made Toby jugs; Ralph Wood, Whieldon, Spode, Copeland, Enoch Wood, Neale and Co., Lakin and Poole, John Turner, R. Salt, Walton, and John Asprey, who is credited with having modelled the first Toby for Ralph Wood. Staffordshire, Rockingham and Delft ware were the usual materials from which Toby jugs were potted. Early in the XIXth century dozens of the smaller firms were turning out Toby jugs. Staffordshire potters of to-day are manufacturing Toby jugs from the old formula, thus making it extremely difficult for the collector to definitely attribute a specimen to the Old Period or the New. Ralph Wood's coloured glazes have not been reproduced for the secret died with him.

There are several points which make an immense difference to the value of a Toby jug: the colouring, age, size, subject, weight, glaze, the number of pieces made from the mould, and, most important of all, the quality of the moulding.

Toby jugs may be divided into seven general groups. In the first group are all specimens made during the XVIIth century—valuable collector's pieces. The colours are always soft in tone and the glaze brilliant and striking, especially in artificial light. One of the colours was always applied before the jug was fired. This colour will invariably be found to have fused with the glaze somewhere or other on the jug, and thus to have overrun its intended limits. The colour glazing was applied with a brush with the result that tiny spots were left unglazed. Those made by Ralph Wood have lavishly glazed coats.

The second group of Toby jugs are more numerous, as they include the work of so many small potters. They are the early enamel colour jugs made from 1790 and during the first quarter of the XIXth century. Their colouring is not so soft in tone as their predecessors, and they are much more flat and staring in appearance with a less brilliant semi-transparent glaze. The figures were less carefully modelled.

Tobys of the third group are the later enamel colour jugs, products of early Victorian days. Colours are

strong, garish and harsh, while the figures are very poorly modelled. Specimens of the fourth group are very uncommon. They were made from ordinary plain brown uncoloured stoneware. The fifth group consists of the brown glazed earthenware jugs, chiefly made at Rockingham, and the sixth group are the porcelain jugs of Rockingham. The majority of these show a red-haired, white-suited man taking snuff.

The seventh group is the fake intended to deceive. The fake always has a worn appearance, but the best test is found in the crackling of the glaze. The presence of large crackles is an indication that the faker has been at work. Genuine jugs are covered with innumerable tiny crackles. The faker cannot make these small enough, and once this fact is realized there is no difficulty in detecting the fake.

An infallible test for the genuine old Toby jug is the modelling. The later jugs lack the forceful character present in the face of all the early ones, which are superior in accuracy of form, boldness of outline and characteristic expression. The impression of the master hand, invariably present in the old jugs, cannot be duplicated by the modellers of to-day.

To secure an impression of age in their spurious wares, fakers go to a great amount of trouble. The general method used with Toby jugs is to bake them until they crackle and then rub with coffee grounds to stain the cracks with the impression of age. The spots where years of use show signs of wear are held for a few moments against a wet grindstone and then rubbed in mud to give a dingy appearance.

It is not easy to get a perfect Toby jug belonging to the XVIIIth century, but when buying it is useful to remember that the lighter in weight they are the better. The old jugs of group one were all made of the creamy old bone paste, which is so light as to be noticeable when the

article is lifted. Look also to the feet. Antique Toby jugs always have hollow feet. Solid feet should always be looked upon with suspicion.

Toby jugs belonging to the first two groups are also distinguished by brown veining due to the discoloration of the lead glaze. The glaze on the early jugs is transparent, while that of the more modern jug is opaque. A more certain indication is the presence of iridescent rainbow colours, but this is only found if the glaze is on a dark body. In some of the very early examples the colour has run and blended with the glaze, producing most exquisite effects.

There are eight outstanding features which make an immense difference to the value of a Toby jug: colouring,



THE SQUIRE. A model by RALPH WOOD, decorated in running colour glazes.

Collection Wing-Commander A. E. Snape, O.B.E.

TOBY JUGS AND BELLARMINES

age, size, subject, weight, glaze, the number of pieces made from the mould, and most important of all, the quality of the moulding.

There are about two dozen varieties of figures known to collectors of Toby ware, but there are usually several editions of the same type of model. The popularity of "The Sailor" in the days of glorious naval victories under Admirals Rodney and Howe singled him out for distinction. He appears as a figure jug in three different forms, each having a dozen variations: first as a chubby-faced man in a red coat, purple waistcoat and white trousers, sitting on a chest of gold, holding a glass in the right hand and a jug in his left; second, the "old" or "big" sailor dressed in a blue sailor's suit and sitting astride a box of dollars marked "W"; third is the "young" or "small" sailor seated on a box labelled "dollars," holding in his right hand a large tankard inscribed "Success to our wooden walls," and in his left hand a churchwarden pipe resting upon his knee.

The "Drunken Parson" figure jug is one of the best for design and modelling. The parson's intoxicated condition is playfully and pleasantly shown. The black three-corner hat is set awry and there is a delightful unconsciousness about him in the fact that he is pouring the ale on to the floor instead of into the glass he is holding to receive it. This is a very rare specimen and very likely its scarceness is due to the fact that the public of the period resented a caricature of their spiritual advisers.

Perhaps the finest model of all is Enoch Wood's "Night Watchman," sitting on a high-backed chair, the back of which forms the spout. His head is uncovered and shows off a fine white curly wig. The prominent feature of his dress is a long grey overcoat with black facings. His gouty right hand rests on a lantern at his feet, while the left takes care of his black round hat which is placed upon his knee. The attitude and expression are excellent. One can almost hear him calling out the hour of the night, so lifelike is the pose of the open mouth.

Another Enoch Wood jug, in enamel colours, is the "Old English Gentleman," standing against the trunk of a tree, a bough of which forms the handle. The jug he holds by his side bears on it the patriotic toast of the period, "Success to our wooden walls."

"The Squire" is a more dignified figure sitting in a three-cornered armchair smoking a churchwarden pipe and holding a tankard of ale on his right knee. He is dressed in a dark blue coat with elaborate facings, blue breeches and a green waistcoat. His hat, hair, face and shoes have touches of tortoiseshell colouring. Sometimes a Toby jug would be ordered by a squire as a caricature of himself, or a prosperous innkeeper would give them to patrons.



STONEWARE BELLARMINE FLASK
potted in Fulham for use in the household
of Charles I.

"The Publican" is a man with a red-spotted face sitting on a barrel marked "Ale" on one side and "Stingo" on the other. He caresses a brown jug of frothy liquor, and the contented air upon his face leads one to imagine that this jug is his most constant companion.

"The Convict" is a very thin man, but seeing that he has a jug of beer in one hand and an up-raised glass in the other, his lot does not seem to be a very hard one!

In addition there are also the "Hearty Good Fellow" in yellow breeches, blue coat and striped waistcoat; the "Snufftaker"; the "Postboy" astride a barrel; and so on including the one-armed Toby and Toby's drunken wife Sal, with brown bodice, yellow apron and tall mob cap. A spout is formed on either side by the high cap, which is securely tied with blue strings. "Martha Gunn," the celebrated Brighton bathing woman, and the "Crinoline Woman" are two other feminine Tobys. Martha Gunn, who dipped George IV into the sea for the first time, has the Prince of Wales' feathers in her

hat, a bottle of gin in one hand, the body done in rich shades of browns and yellows. A Ralph Wood specimen fetched the highest price recorded for an English pottery figure.

Dwarf Tobys, about four inches in height, were also made. In addition to jugs, there are Toby mugs, and rather less known are the ink-pots, salt cellars, mustard pots and teapots, all modelled in the likeness of the rotund, burlesque, antic personage, old Toby Fillpot.

EXHIBITIONS

(continued from page 38)

PAINTINGS AND WATERCOLOURS BY LIVING ARTISTS AT THE LEGER GALLERIES

The title of this exhibition is a misnomer, disadvantageous from Messrs. Leger's own point of view, since artists included in it are amongst others Fantin Latour, Eugene Carrière, Boudin, Alfred Stevens (the Belgian), Charles Conder, James Pryde, Walter Sickert, Joseph Crawhall and Wilson Steer—all first-rate artists and all deceased. I shall hope to see this show, but that will not be in time for the present issue. At any rate these names down are sufficient bait for likely visitors. Furthermore, amongst the living artists who are exhibiting upon this occasion are—at random, Ethel Walker, Vanessa Bell, Eve Kirk, R. O. Dunlop, Jack B. Yeats, Sylvia Gosse, Russell Flint, Thomas Carr, Kenneth Rowntree, Kenneth Martin and others, all artists of the older or younger generation whose names one reads with pleasing anticipations.

INQUIRIES ON HERALDRY, GLASS, PORCELAIN, WOODWORM AND A FRENCH DESIGNER

HERALDRY

C. B. (Plymouth). The arms carved on your Elizabethan court cupboard are: gules on a bend argent 3 trefoils vert (Harvey), quartering sable a lion rampant argent within a bordure compony argent and sable (Ickworth) and argent on a chief vert a Tau cross between 2 mullets pierced or (Drury). The Harveys were seated in Suffolk and Essex, and it seems likely that perhaps your cupboard belonged to Francis Harvey of Cressing Temple, whose tomb in Witham Church, Essex, shows the arms of Harvey with quarterings as above, or to a brother of his or one of their immediate descendants.

B. C. A. (Glasgow). The arms on your William III silver castor, 1697, seems from your drawings to read: argent a chevron azure between in chief 2 roses gules and in base a bird with closed wings. These are the arms of the family of Chardin of Henley Park, Leicestershire, and as the silver snuffer tray, 1704, shows the same arms impaled with those of the family of Boucherette of Wellingham, Lincolnshire—azure a cock or—it is clear, if we read the arms, as indicated by your drawings, aright, that a lady of the Chardin family married a Boucherette of Wellingham. The bird in the base of Chardin's arms is usually described as an eagle with closed wings, but the bird in your examples has no resemblance to an eagle and is more like a dove, an ascription the more probable because the crest of the Chardin family is a dove. It is of interest to note that both the Boucherettes and Chardins were French Protestant refugees after the revocation of the Edict of Nantes, and that other French families—for example, Lospital and Tanand or Tanane—bear the same arms as Boucherette, though with some variation in colour.

The Chardin family in particular has an interesting history. John Chardin, born in Paris in 1643, became a rich and well-known Parisian jeweller and travelled extensively as a jewel merchant in Turkey, Persia and India for several years, settled in England as a Protestant refugee in 1681, and was knighted in the same year. Continuing his business as a goldsmith, he became Court Jeweller here and went as English envoy to Holland in 1684. Sir John published notes of his travels in 1671, 1686 and 1711, and became a Fellow of the Royal Society in 1682. He died in 1713, leaving a son, John, of the Inner Temple, who was created a baronet in 1720, but as he died without issue in 1755 the title then became extinct.

The arms on your silver castor, 1703, show: ermine a lion rampant impaling azure 3 fusils in fess or. In the absence of any indication of the colour of the rampant lion it is very difficult to ascribe the principal coat correctly, for there are on record many examples variously coloured of a rampant lion alone in an ermine field, and there are at least three families bearing the impaled arms azure 3 fusils in fess or—namely, Freeman, Moriner and Rede.

The lion rampant in an ermine field is usually of Welsh origin. There are on ermine blue lions, sometimes crowned, for Pickering and Pritchard—the latter within

a bordure—a black lion for Edwardes (Baron Kensington) and many other families—a red lion for Jennens or Jennings of Beds, Salop and Cornwall, and Worley, besides about a dozen more.

If, however, you can make out shading or dots on the lion which could indicate its colour we will make further search.

GLASS

A correspondent is informed that the familiar wrythen bowl glasses were introduced to the early XVIIIth century tentable especially for the service of a mitigating cordial. He is surprised and seeks confirmation.

We also are surprised. These wrythen (or sometimes gadrooned) glasses were always of relatively cheap manufacture and were doubtless an all-purpose glass. Some of the earlier ones of conventional XVIIth-century date are quite conclusively wine glasses, but most of them have little or no stem and the engraving found so frequently on the late (plain) specimens, c. 1800, proves definitely that they were regarded then as ale glasses. Their use for cordials would indeed have enlivened any tea-party—bearing in mind that the XVIIIth-century cordial was concocted of proof spirit and various flavouring ingredients. The wrythen glasses and their plain or fluted brethren seem also to have fallen into disfavour precisely over the fashionable "cordial era," i.e., 1720–1770.

WOODWORM

Can you recommend a treatment for woodworm in panelling? I am loth to use turps or paraffin for fear of damaging the surface (E.A.H., Plymouth).

There is no real remedy. Experience proves that the worm is really the maggot blown on the wood by a fly, in appearance similar to the common house-fly, which has been observed to germinate on breaking up a piece of rotten wood. It seems that only at breeding time are these maggots deposited on the wood. They then eat their way in and, after germinating, the wood is obviously free from what is called "worm." The only remedy that suggests itself is to find some sort of chemical to place on the wood to kill the maggots when they are first deposited. The use of turps or paraffin or any chemical, if applied after germination of the maggot and when the fly has flown, is obviously useless.

FRENCH DESIGNER

Does anyone know the name of the French designer who worked with Abraham Swan and Matthew Brettinger in the decorations of Chesterfield House and Norfolk House? Some of the rooms in both of these mansions had a definite French influence thought carried out by English craftsmen. The ballroom at Norfolk House with the monkey doorways deceived most of the experts. It was definitely stated to have been done during the lifetime of the present Duke's grandfather, whereas it was in fact completed when the house was built in 1740. The distinct French feeling intermingled with the Georgian

CORRESPONDENCE

deceived even the best experts. The morning room at Chesterfield House was very similar. This Frenchman must have been famous at the time and it would be interesting to learn if there is any record of him.

(A. C. P., Hants.)

ENGLISH PORCELAIN

The names of Chelsea and Derby are familiar to many, but the term "Chelsea-Derby" needs explanation.

In 1770 William Duesbury, proprietor of the Derby works, purchased the Chelsea manufactory, and work there continued under his supervision until 1784, when the kilns were taken down and workmen and models finally removed to Derby. The wares produced during this period of fourteen years are known as Chelsea-Derby or Derby-Chelsea, and the mark was a cursive capital D; with the Chelsea anchor across the downstroke. (Brookes, Chester.)

There is a reference in Jewitt's "Ceramic Art in Great Britain" to two hand grenades preserved in Leicester Museum, which suggests the use of pottery for warlike purposes. "They are formed of red clay and fired in the kiln in the usual manner, and they have fuse plugs of wood fitted into the opening at the top." They are almost as round as a ball, with a small circular opening in which the plug fitted. (Nicholson, Bowness.)

If a reputable dealer and member of the Antique Dealers' Association assures you that a piece is genuine, you may rely on his word; but you can guard against a mistake on his part (which is always possible) by obtaining a descriptive receipt, such as "Ralph Wood figure of Apollo. Translucent glaze." (Novice, Liverpool.)

It is worth while buying cracked or repaired specimens of rare china or pottery.

It is always useful to have a broken specimen for purposes of comparison, and peculiarities of paste, glaze, &c. can be learned as readily from a cracked cup as from a perfect piece, but do not be tempted by low prices to accumulate a collection of damaged wares. It should be remembered, however, that few specimens survive more than a century without some minor damage, and slight repair should not prejudice the collector, especially if he wishes to fill a gap or complete a series. (Enquirer, St. Albans.)

The name "Knocker" was given to the men who searched the country for bargains in antiques. They knocked at the doors of cottages and small houses on some more or less plausible excuse, with their eyes open for treasures on mantel-piece or dresser. Their finds were then sold to dealers they knew or by whom they were employed. (B., Preston.)

It is not easy to say in which year porcelain was first made in England. In 1671, John Dwight, of Fulham, took out a patent stating that he had discovered "the mystery of Transparent Earthenware, comonly knowne by the names of Porcelaine or China," but to what extent he succeeded in his enterprise has never been ascertained. The earliest dated pieces of English porcelain are stated to be: a Chelsea cream jug, dated 1745; a Bow inkstand, dated 1750; a Worcester bowl, dated 1754; a Liverpool mug, dated 1756; a Plymouth sauce boat, dated 1768; and a Bristol cup, dated 1774. (Burrowes, Cardiff.)

JOHN DONALDSON

(continued from page 42)

to be working from an address in Compton Street, London.

Mr. Chalmers' miniature is not dated, but is in many ways similar and carries all the characteristic touches and must have been produced about the same time.

We must not lose sight of the fact, however, that at the date of one of these miniatures, 1787, our artist's mind was already beginning to wander into the land of poetry, chemistry and politics, so that it may be possible that these works came from his hand when influenced by one or other of these lighter moods.

Finally there are records in Islington and Clerkenwell, and we shall see later that both fit in exactly with the other known and presumed details which we have been able to supply as we progress with our researches.

The author had the inestimable benefit of collaborating with the late Mr. Basil Long, in the work of bringing his book, "British Miniaturists," up to date for the revised edition. He was more than a little interested in the definite identification of our artist's work and would have been delighted to know of the successful issue to the research.

Our John Donaldson came to London either in the spring of 1759 or 1760, but we will leave the record of his activities after his arrival in London to the second part of this short biography.

CORRESPONDENCE

The Editor,
APOLLO Magazine.
Sir,

Mr. Archibald Phillips appears to have some sort of grievance against people who uphold what he calls the "doctrines of the Modern French School." "Most of the exhibits of the present-day artists which I have seen produced under the influence of the French School and selected under the supervision of Sir Kenneth Clark illustrating scenes in the present war will impress few and many will consider them an offence to intelligence"—he thinks.

It is always a dangerous symptom when people protest that their intelligence has been offended. An offended intelligence is proof positive that its possessor is not wise or he would have learnt to "suffer fools gladly." Even more disturbing, however, is the fact that upon introspection and reconsideration one often discovers that the offenders are less to blame than the offended.

One of the principal causes of divergence of opinion, in matters of art particularly, is language, and in case Mr. Phillips would like to re-examine his arguments and his verdict, I venture to suggest that he should begin by trying to clarify his language and thereby his thought.

For example, he demands that if the something new in art is to have some permanency "it must be progressive art," and that progress apparently "should not be founded on disparagement of artists of earlier generations including those whose work has withstood the continuous test of critics or to leave them entirely out of account." How, in such conditions, is progress to be achieved? Is progress not always due to dissatisfaction with what has gone before, and, regrettably perhaps, dissatisfaction almost inevitably takes the form of disparagement? Thus, for example: Michelangelo disparaged Titian; El Greco disparaged Michelangelo; Velazquez disparaged Raphael; Boucher warned his pupil Fragonard against both Raphael and Michelangelo; Menzel, one of the few great painters Germany has produced, disparaged the Impressionists; Whistler disparaged Cézanne and Ruskin disparaged both Rembrandt and Whistler, whilst Cézanne disparaged Gauguin and so on. (I would like to refer Mr. Phillips to my "New Anecdotes of Painters and Painting," if it were not bad form to blow one's own trumpet.)

Mr. Phillips demands that art must be progressive, but immediately complains of the progress "from impressionism to cubist

and surrealist," which he calls their "rapid interchange of style" but there was no interchange.

After that I cannot follow Mr. Phillips at all. His statement that anyone considers any of the artists he mentions "completely free of error because they brought something novel into the conception of art, originating in the first place by the camera with its instantaneous snapshots," mystifies me as completely as his belief that one can get or ought to get no inspiration from "a muck heap." Not only did Leonardo, for instance, advise students to get inspiration from the contemplation of the stains on old walls, but in antiquity there was a great and admired school of *muck-heap* painters known consequently as *rhyparographers*. Equally mysterious are his references to "worn-out corsets" which he apparently thinks can be painted with less effort than new ones, and his linking of all this up with the French "inability to withstand the shocks of war". Unless I am very much mistaken "the doctrines of the Modern French School" were as unpopular with the majority of French people as apparently they are with him.

Mr. Phillips would help us more to understand him and his censure of Sir Kenneth Clark if he would name the pictures he dislikes and tell us why he dislikes them. Who knows, we might agree with him and even Sir Kenneth might!

I am, sir,

Yours etc.,
HERBERT FURST.

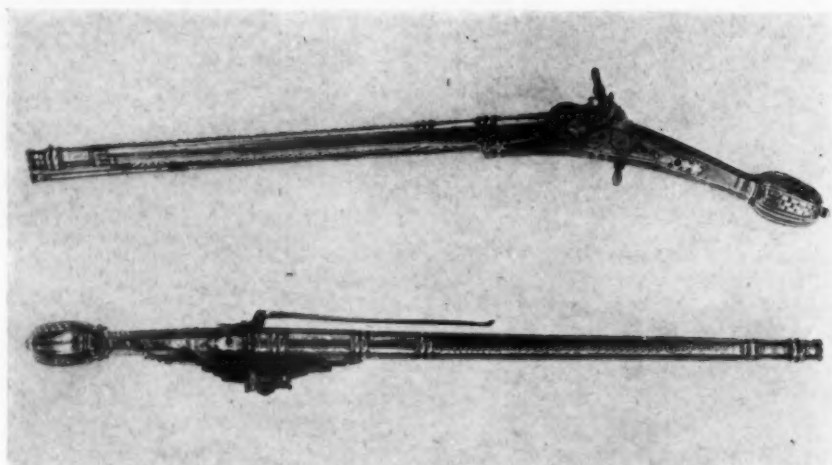
The Editor,
APOLLO Magazine, London.

24th July, 1942.

Dear Sir,

I should like to draw attention to an error in the description of one of the items mentioned in F.C.L.'s article on the prices of Arms and Armour at the Lockett Sale, June 12, 1942, appearing in the July issue of Apollo.

The "Very Unusual pair of all metal Italian pistols, dated 1614" are not Italian although catalogued as such in both the Morgan Williams and Lockett Sales. They are Scottish, in fact the earliest known Scottish pistols in Britain, the only earlier examples being in the Dresden Museum (1598 and 1611), the Royal Armoury, Stockholm (1613) and the Zeughaus, Berlin (1613).



PAIR OF SCOTTISH SNAPHAUNCE PISTOLS FOR RIGHT AND LEFT HANDS—
Gunmaker's Initials "IL" on Lockplates and Barrels. Dated 1614
R. T. Gwynn Collection

They are the pair referred to by the late Charles E. Whitelaw, F.S.A. Scot., in his list of Makers of Scottish Firearms published in 1922 and have long been recognised by authorities on Firearms as Scottish pistols in every way typical of their period. Furthermore Mr. McKenna when putting them up for auction on June 12, announced that attention had been called to the mistake in the Lockett catalogue.

They have right and left hand early snaphaunce locks, are 23" long, the barrels and stocks being of brass finely engraved and the barrels dated 1614. Traces of the date are on the fences and the gunmaker's initials "IL" are stamped on the lock plates. Other pistols by the same gunmaker are in Edinburgh Castle (1617) and the Royal Armoury, Stockholm (1629).

I much appreciated F.C.L.'s article and the fine illustrations and feel sure that further articles on one of the most fascinating of subjects would be welcomed by the many Arms and Armour Collectors among your readers.

Yours faithfully,
R. T. GWYNN.

Ardlui,
Victoria Drive,
Wimbledon Common,
London, S.W.19.

SALE NOTES

CHRISTIE'S have already arranged for two important sales of pictures in September. On September 18, modern pictures and drawings, the Collection of the late Sir Jeremiah Colman, Bart., of Gatton Park, near Reigate, and on September 25, a very interesting collection of Old Masters, the property of Sir Torquil Munro, Bart., removed from Kirriemuir, Angus.

Prices remain firm, but certain variations in fashion, one might call them, produce reduced values here and there.

June 3. Old English and foreign silver, including the collection of the late Lionel N. de Rothschild, CHRISTIE'S: plain coffee pot, 1777, £25; pair plain waiters, 1744, £26; and an oval pair, 1795, £26; another pair, plain, by John Moore, Dublin, 1740, £28; plain tankard, 1754, £20; circular salver, 1770, £38; George I plain coffee pot, 1714, £115; plain salver, 1784, £58; George I teapot, Richard Bayley, 1714, £120; Charles III plain tankard, 1679, £145; plain two-handled cup and cover, probably by Robert Cruickshank, £200; Charles II porringer, 1673, £55; William and Mary plain tankard, 1692, £66; pair waiters, 1765,

£48; Queen Anne tazza, 1704, £46; bread basket, Wm. Sanden, 1756, £40; James I silver gilt steeple cup and cover, F. Terry, 1615, £580; Swedish peg tankard, 1714, £46; Dutch standing salt cellar and cover, Amsterdam, XVIIth century, £95; crucifix of silver and copper gilt, 25 in., Spanish XVth century, £175.

June 5. Drawings and Pictures, CHRISTIE'S: Drawings: "Ben Cruachan," Copley Fielding, £29; "La Ciotat," Birkett Foster, £79; "Overshot Mill," T. Girton, £29; "Eagle Tower, Carnarvon Castle," P. Sandby, £136; "Swiss Mountain View," J. M. W. Turner, £40; "The Young Angler," Birkett Foster, £94. Pictures: "Monastic Hospitality," Edgar Bundy, £65; "An Impromptu Solo," £38; "Farmstead near Colchester," A. Vickers, £40; "The Quarrel," E. M. Ward, £42; "Crossing the Common," David Cox, £44; "Woodland Scene," Patrick Nasmyth, £44; "River Scene," "Bordeaux" and "Fishing Boats," three by E. Boudin, £84, £94 and £115; "Huntsmen with Dogs," Charles Towne, £44; "Woody Landscape," Hobbema, £52; "Portrait of a Lady," Mabuse, £47.

June 10. Pictures and drawings, SOTHEY'S: set of five large

SALE NOTES

pictures, Huet, £100; "Purchasing Fish," signed in the foreground, dated 1664, Quiryn Brekelenkam, £900; "Family in a Landscape," Gonzales Coques, the landscape by J. d'Artois, £1,000; Two Cows and a Bull in a Meadow," signed, 1647, Paul Potter, £3,500; another by the same master, "Peasants Dancing," 1649, £950; portrait of Last Duke of Chandos, 1731-89, Arthur Devis, £115; "Seven Macaws," F. Snyders, £180; "River Scene," 1645, John Van Goyen, £360.

June 11. Old English Silver, SOTHEBY'S: six serving dishes, London, 1739/69, £78; pair George III candlesticks, London, 1769, £50; pair George I candlesticks, Joseph Bird, 1722, £56; a collection of English silver made in 1776, intended to commemorate the American Declaration of Independence, £260.

June 17. Silver, ROBINSON AND FOSTER: Victorian massive vase and cover, £65; George II plain circular kettle with chased handles, George Hindmarsh, 1742, £50; set three George III two-handled gilt tea trays, Paul Storr, 1810, £249; tea and coffee service, chased with Tennyson subjects, £62.

June 19. Pictures and Drawings, CHRISTIE'S: Drawings: "La Leçon d'Equitation," J. F. Millet, £58; "Portrait of Mrs. Anthony James Keck," Daniel Gardner, £157; "Portrait of Count Hendrik Van Bergh," Sir A. Vandyck, £84; Pictures: "Gentleman," N. E. Pickenoy, £42; "Flowers in Vase," J. Barney, £69; "Lady," Sir W. Beechey, £84; "An Officer," by the same, £68; "Flowers in Vase," A. Bosschaert, £189; "View of Rome," Canaletto, £44; "Battle of Trafalgar," R. Dodd, £199; "Ahimelech the High Priest," Aert de Gelder, £577; "Fruit and Flowers," C. de Heem, £105; "Card Party," M. Naiveu, £84; "Virgin in Adoration," Alessio Baldovinetti, £157; "Saint Elizabeth of Hungary," Agnolo Gaddi, £47; "Portrait of Man," T. Gainsborough, £546; "Les Blanchisseuses," F. Boucher, £1,680; "The Ferry Boat," Gainsborough, £294; "Young Girl," Cornelis Jonson, £79; "Fruit," A. Mignon, £157; "The Point du Jour," J. M. Nattier, £525; "Portrait of the Artist," Sir J. Reynolds, £2,520; "Lady," by J. F. de Troy, £210; "Lady," by Reynolds, £84; "Explosion at Delft," D. Vosmaer, £63; "Portrait of Sasja," Rembrandt, £136; "Ladies and Gentlemen," by D. Hals, £94; "Gentleman," C. Fabritius, £94; "Saint John on the Island of Patmos," Brueghel, £73. A great sale, £10,682.

June 19. China and Glass, PUTTICK AND SIMPSON: white figure of a lady in green, circa 1700; £10; pair of opaque white bowls, in the famille rose taste, by Michael Edkins, from the Trapnell collection, £92; pair of cerise colour Tazze, £10; pair opaque tea service in Delft style, £15; old English mahogany revolving cruet stand £10.

June 22-24. China and Furniture, 58 Princes Gate, CHRISTIE'S: Derby dinner service, £39; Masons Ironstone dinner service,

£31; four Queen Anne walnut chairs, £73; and four more, £33; Queen Anne walnut chair, £23; Queen Anne walnut chest, £54; and a cabinet, £77; mahogany dining table, £126; old English mahogany cabinet, £107.

June 24-25. Silver sold for the Red Cross at CHRISTIE'S: oblong fluted tea service, £50; hot water jug by Ayme Videau, 1762, £110; plain boat-shaped soup tureen and cover, carrying the arms of Admiral Lord Nelson, by Daniel Pontefex, 1800, £500; pair oval tea caddies, sugar basin and cover, 1748/9, £40; pair vase-shaped tea caddies and a sugar basin and cover, by Pere Pilleau, 1748, £41; four table candlesticks, 1758, £46; four others by Mathew Boulton, Birmingham, 1790, £58.

June 24. Drawings and Pictures, SOTHEBY'S: Drawings: Landscape by Corot, £100; "Portrait of Col. Kelso," Raeburns, £380. Pictures: "Vittorio e Michiel," by Giovanni Battista Moroni, £175; "Interior of Inn," A. Van Ostade, £100; "A Tavoleta di Biccherna," painted with subject of soldiers, by Sienese Master, 19 in. x 14 in., £200; "Backgammon Players in a Tavern," Jan Steen, £90; "Master Thomas Frisby of Chipping Norton," Richard Westall, £58; "View of a Park with Cavalry Officers," E. Davies, £60; "The Derby, 1835," Fred Herring, £60; "The Finish of the St. Leger, 1827," J. F. Herring, £260; "The Marquess of Exeter's Galata," by the same, £150; and "Priam," £420; "Race, April 1, 1767," F. Sartorius, £105; "Scene at Newmarket," F. F. Sartorius, £46; and three by J. N. Sartorius, "Seagull beating Escape, 1790," £150; "Eclipse and Gimcrack," £100; and "In Full Cry," £210; two by Charles Towne, "John Yates" and "Ninety Three," £320; and "Brown Hunter," with initials C. T. P., £140.

June 26. Pottery, China and English Furniture, SOTHEBY'S: white Chelsea group of Geo. II Gold Anchor, £180; pair Geo. II Windsor arm chairs, £78; Queen Anne card table, £100; pair Hepplewhite elbow chairs, £70; XVIIIth-century library writing table, £75; James II walnut arm-chair, £62; XVIIIth-century walnut cabinet, £75; Geo. II bureau in two stages, £46; Wm. and Mary arm-chair in beech, £44; early XVIIIth-century bookcase, in two heights, £110; Geo. I walnut bookcase, £78; Queen Anne walnut stool, £75; early Geo. II easy chair, £120; two Chippendale side chairs, £95; small Chas. II open oak buffet, £165; early Geo. II walnut-framed settee in Fulham tapestry, £500; Wm. and Mary side table, £55; Sheraton mahogany bookcase, £120; Chippendale mahogany kneehole dressing table and toilet mirror, £360; Wm. and Mary walnut cabinet, £430.

June 29. Contents of 13, Eaton Square (Direction of Lord Portsea) ROBINSON AND FOSTER: mahogany suite, eight chairs and settee, £63; Georgian sideboard, fitted with three drawers, £38; six Chippendale design chairs, £27.

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